



Supplement to HISPANIA, Volume VIII, Number 6

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH

VOLUME VIII—1925



Published at Stanford University, California

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VOLUME VIII

FEBRUARY 1925

NUMBER 1

786c
FEB 6 1925

HISPANIA

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TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

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BY

Carolina Marcial Dorado

SEGUNDAS LECCIONES DE ESPAÑOL is a reader, grammar, and exercise book. From it the second-year student may get a thorough knowledge of idioms and constructions and a clearer understanding of Spanish life and customs. The selections give something of Spanish history, art, literature and modern everyday life. A chapter on pronunciation is included. Written especially to follow "Primeras Lecciones de Español," but it may be used independently, since the vocabularies and treatment of grammar are complete. It may also serve as a beginner's book for students of college grade.

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HISPANIA

VOLUME VIII

February 1925

NUMBER 1

**SPANISH-AMERICAN LITERATURE AS A FIELD
OF RESEARCH FOR GRADUATE STUDENTS**

(A paper read at the Eighth Annual Meeting of The American Association of Teachers of Spanish, Denver, Colorado, December 22, 1924.)

Less than twenty years ago Spanish was still playing a minor rôle in foreign-language study, and it is only three years since Professor Crawford brought to your attention the inadequate facilities in our universities for the advanced study of the language and literature of Spain. Ten years ago, in very few of our universities was the opportunity given to study the literature of Spanish America, so that naturally the facilities for advanced study are much less adequate than for the literature of Spain. In view of this fact, a discussion of the possibilities of research in this field may seem premature. Nevertheless, impelled by my own enthusiasm and encouraged by the rapidly growing interest in this phase of our work, I am going to present certain arguments in favor of a more serious consideration of the intellectual and literary achievements of the other American republics. According as my university colleagues become more interested in the life and literature of the "Other Americans," and appreciate more fully the results that may be gained from a more intensive study of their literature, there will be a corresponding improvement in the facilities for study. Moreover, the majority of those to whom this paper is addressed are high school teachers, many of whom have the praiseworthy ambition to work at some time for a higher degree. If you, the teachers of Spanish in our secondary schools, are sufficiently interested in what has been and is being done in Spanish America, your influence will give added impetus to a movement that has already gained considerable momentum.

I should have liked to present to you the more authoritative opinions of some of my colleagues throughout the country, but the time that has elapsed since the idea of this paper first came to me, has not been sufficient for the sending out of the usual questionnaire. I shall draw, therefore, upon my imagination for some objections that might be raised to Spanish-American literature as a field for research and will attempt to answer them from my own limited knowledge.

Those of my colleagues who fail to see the need of even one course devoted wholly to Spanish-American literature cannot be expected to appreciate the possibilities of research in this field. Their attitude was the almost universal rule in our universities ten years ago. During these years some of us have ventured forth into the comparatively unknown lands of the southern continent and have been well rewarded by the discovery of an intellectual and cultural activity that is not at all inferior to that of our own country. The belief that we of the United States have gone far ahead of the Spanish Americans in political, social and economic development and along purely scientific lines remains unchallenged; the general belief that we have surpassed them in art and literature as well demands a thorough revision. This does not mean that in our enthusiasm for a new field of study we go so far as to assert that Spanish-American literature is equal to that of Spain. Such an assertion would undoubtedly be absurd. There is scarcely a single masterpiece of Spanish-American literature that could find a place in the same class with the best literature of Spain. Just below the greatest, however, there are in Spanish-American literature many writers who can well stand comparison with all but the best in Spanish literature. History, philosophy, prose fiction, drama, essay, literary criticism, and particularly poetry, are well represented by men like Barros Arana, Hostos, Blest Gana, Florencio Sánchez, Rodó, Ricardo Rojas, Rubén Darío, to mention only a few of many; or men like Baralt, Sarmiento, Palma, Montalvo, Andrés Bello of an earlier generation. Briefly expressed, the literature of Spanish America bears just about the same relation to that of Spain in quantity and quality that the literature of Anglo-America does to that of England; and if the literature of the United States, in spite of its evident inferiority to that of the mother country, is worthy of careful study, the literature of Spanish America surely deserves our serious consideration.

Moreover, the importance of the study of Spanish-American literature in our universities is much greater than its absolute worth, from

a purely literary point of view, would indicate. One of the essential values of Spanish in our foreign-language study, and the main reason for the extraordinary rapidity of the increase in the number of students electing this language, is the fact that Spanish is the language of eighteen American republics. This fact has not been given sufficient attention by the many educationists and school administrators who have recently made a concerted attack upon Spanish. They have seized upon the argument advanced by some Spanish teachers that Spanish has great commercial value and have shown that, if this is the main reason for the great influx into Spanish, the time spent on this language in our schools is not justifiable. If they can be convinced of a much more practical value of Spanish than the purely utilitarian, if they can be made to see that the only sure foundation of a genuine and lasting friendship between this country and eighteen other American republics is the understanding and appreciation that can come only through the increasing knowledge of their language and civilization, they will be more willing to permit Spanish instruction to follow its natural course of development. If it is true that the widespread interest in Spanish is a clear manifestation of a growing consciousness throughout the country of the importance of Pan-American solidarity; if it is true that mutual understanding and appreciation is the only basis for friendship and coöperation among the American nations; if the ideas and ideals of a country can best be studied in its literature; then, surely, it is our duty as teachers to do all that we can toward making Pan-Americanism a living force in the minds of our students, even though we have to devote more time to Spanish-American literature than its absolute worth might otherwise justify. Without subscribing to the recommendation of the Pan-American Scientific Congress at Washington that English and Spanish should be taught throughout America from the point of view of American customs, history, literature and social institutions, we can still admit that the literature of Spanish America has a practical value that the literature of Spain does not possess.

The activities of many of our colleagues in the history departments of several universities should open our eyes to the importance of research work in this field and should arouse in us a spirit of emulation. They appreciate the fact that more than a third of the area of the United States was formerly a part of the vast empire of Spain, and they apparently accept at its face value the statement of Professor Shepherd that "no area on earth is likely to have a more conspicuous

place in the international affairs of mankind than that of the twenty southern republics; and no foreign power can have a more immediate interest in them than the United States." In addition to the general courses in Hispanic-American history and institutions, they are offering, in some universities, highly specialized courses for graduate students; they are directing the investigations of hundreds of advanced students and are putting the results of their own research into many books and monographs. If any further proof of their enterprise and enthusiasm is needed, it may be found in the first five volumes of the *Hispanic-American Historical Review*, unfortunately suspended for financial reasons. It is sincerely to be hoped that it is nothing more than a case of suspended animation.

The best results can be obtained only through the active coöperation of these alert investigators in the field of Hispanic-American history and similar investigators in matters pertaining to literature. The relation between the literature and the social forces that produce a special type of civilization is close in any country; it is especially so in the case of new countries such as the United States or any of the Hispanic-American republics. Civilizations that are still in the early stages of formation, developing new social and political institutions, produce literatures that place more stress upon social and political ideas than upon purely literary forms and methods. We cannot get very far in the study of Spanish-American literature without taking into account continually the historical background; this background of information is being supplied by our colleagues of the history department. If we and our students do not do our part in making available the ideas and ideals that find their best expression in literature, we are depriving them of information that they need in their investigations.

Spanish-American literature cannot properly be treated in courses designed for the study of the literature of Spain; such treatment is bound to be as unsatisfactory as would be the presentation of our own literature in courses intended primarily for the study of the literature of England. Some of the reasons for this may be inferred from what has already been said. If one of the essential values of the study of Spanish is the knowledge of Spanish-American civilization that is to be gained through the study of its literary manifestations, more time would have to be given to the social and institutional background than could be done, incidentally, in a course in Spanish literature. Removed from their proper setting, Spanish-American writings lose much of their significance and not a little of their originality.

There is another reason of a more controversial nature, the adequate presentation of which would take more time than can be given to it in this paper. Has Spanish America a literary independence and separate entity corresponding to the political autonomy gained from Spain more than a hundred years ago? To answer this question in the affirmative it would be necessary to trace the steady growth of literary Americanism down through the four centuries since the first attempts at colonization, beginning with the first chroniclers and poets from Spain who showed in their writings the results of their contact with natural phenomena of unaccustomed grandeur and with indigenous civilizations so unlike their own, and ending with the present-day productions of vigorous poets, dramatists and novelists who are earnestly striving to portray and interpret life as they see it. Whether or not it be conceded that complete literary autonomy has been gained, it is surely true that in a large part of Spanish-American literature there is an American spirit that differentiates it from that of the mother country. The literature of Spanish America should be studied, therefore, from the American point of view, just as that of Spain should be studied from the point of view of those for whom it was written.

A practical objection to Spanish-American literature as a field of research will be that our students are not likely to have suitable preparation for such work; that undergraduate majors in Spanish will naturally be expected to devote most of their time to the language and literature of Spain; and that our main effort should be to improve the facilities for advanced study in this field. My answer to this is that one advanced course for one year is all that is absolutely necessary as a preparation for individual research. A Spanish major who has had the proper preparation for graduate work, who has had an opportunity to make a careful survey of the whole field and to study intensively the literature of at least one country, and who has taken advantage of the diversified courses that are now offered in many of our universities in Hispanic-American history and institutions, should be in a position to pursue original investigation with good results.

My purpose at the beginning of this paper was to set forth some of the possibilities of research in a field in which comparatively little scholarly work has yet been done, to indicate some of the linguistic and literary questions suitable for investigation by our graduate students, with practical suggestions for the gathering of material and method of treatment; now I find that I have used almost all the time

at my disposal with preliminary comments, in which my purpose has been to justify a more serious consideration of Spanish-American literature in our universities. There is not time, then, to go into these matters in detail. Moreover, I have not gathered information covering all the investigations already made, the data upon which I might base suggestions for further research. At another time I hope to present these more practical details, unless, in the meantime, some one better fitted undertakes the task. For the present I shall attempt nothing more than to direct your attention to the recent improvement of facilities for advanced work and to certain notable investigations that have already been made.

These facilities are improving rapidly. A few years ago an advanced course preparatory to graduate work was greatly handicapped by the lack of suitable texts or the difficulty of obtaining them. A beginning has been made in the publication of advanced textbooks, of which a notable example is Professor Coester's *Anthology of the Modernista Movement*,¹ while in Europe and in Spanish America many new series are rapidly supplying available texts. The *Biblioteca Andrés Bello*, directed by Rufino Blanco Fombona and published in Madrid by the Editorial América, now contains more than seventy volumes. The *Antología Americana*, directed by Alberto Ghirardo,² is to consist of twenty volumes, of which the first five have appeared. The list of books published by the Casa Editorial Maucci, Barcelona, in the new series, *Colección de Escritores Americanos*, is rapidly lengthening. *La Cultura Argentina* of Buenos Aires offers more than seventy volumes of Argentine literature in an inexpensive edition.³ Professor Hills' list of Spanish-American novels⁴ and the more diversified list of prose writings⁴ compiled by Professor Jones, both published in HISPANIA, indicate the wide range of imported books available for class use.

The improvement in the facilities for research have been necessarily much slower than for class work. With a few important exceptions, our libraries possess scanty material for research, and those of us who have been trying to build up a working library in this field know only too well how disorganized is the book trade of Spanish America. For this reason, the investigations of graduate students in

¹ Ginn and Company, 1924.

² Renacimiento, Madrid.

³ HISPANIA, May, 1919.

⁴ HISPANIA, October, 1920.

the great majority of our universities will be limited to dissertations for the A.M. degree, and these will be limited usually to the intensive study of individual writers whose writings are easily obtainable. There are, however, a few libraries that already possess exceptional advantages for research in this field. The library of the Hispanic Society of America and that of Harvard University are almost unrivalled in their collections of Spanish-American books, and students who are in a position to avail themselves of the resources of these and other libraries of only less importance could find the material for many doctoral dissertations as well as master's theses.

Trustworthy bibliographies are still few in number, and it is often very difficult to find out just what has been done in Spanish-American countries on a subject of special investigation. Painstaking scholarship is no more characteristic of Spanish Americans than it is of the mother country, and bibliographers such as José Toribio Medina of Chile and literary critics such as Ricardo Rojas of Argentina are rare. Moreover, it is only recently that Spanish-American scholars have begun the serious study of their own literature and that of their neighbors. In our own country helpful bibliographies are appearing at shorter intervals. Thirteen years ago Professor Marden published his *Notes for a Bibliography of American Spanish*.⁵ A year later appeared Professor Coester's *Bibliography of Spanish-American Literature*.⁶ In 1920 Professor Keniston supplied history students with much valuable material in his *List of Works for the Study of Hispanic-American History*.⁷ Two years later Professor Jones published in book form *Hispanic-American Bibliographies*,⁸ valuable alike for history and literature. During the last three years have appeared four literary bibliographies compiled by Professor Leavitt while on a recent visit to several South American countries.⁹ Other bibliographical

⁵ *Studies in Honor of A. Marshall Elliott*, 1911.

⁶ *The Romanic Review*, Jan.-March, 1912.

⁷ *The Hispanic Society of America*.

⁸ *The Hispanic-American Historical Review*, 1920 and 1921.

⁹ *Chilean Literature: a bibliography of literary criticism, biography and literary controversy*. The Hispanic-American Historical Review, February, 1922. A similar bibliography of Uruguayan literature, *HISPANIA*, March and May, 1922. *Bibliography of Peruvian Literature*, *The Romanic Review*, April-June, 1922. *Argentine Literature: a bibliography of literary criticism, biography and literary controversy*, University of North Carolina Press, 1924. *controversy*, University of North Carolina Press, 1924.

material is available in such books as Bernard Moses' *Spanish Colonial Literature in South America*.¹⁰

As an indication of the kind of work that may be done some of the most notable studies may be mentioned. On the linguistic side we have Professor Marden's *Phonology of the Spanish Dialect of Mexico City*;¹¹ *New Mexican Spanish*, by Professor Hills;¹² *Studies in New Mexican Spanish*, by Professor Espinosa.¹³ In popular literature there are the *Romancero Nuevomexicano* and the *Romances de Puerto Rico* of Professor Espinosa.¹⁴ Literary problems and different aspects of Spanish-American literature are represented by *The Quechua Drama, Ollanta*, by Professor Hills;¹⁵ *Fausto, a Gaucho Poem*, by F. M. Page;¹⁶ *Martin Fierro, an Epic of the Argentine*, by H. A. Holmes.¹⁷ Studies such as these may well serve as models for similar investigations along linguistic and literary lines.

G. W. UMPHREY.

UNIVERSITY OF WASHINGTON

¹⁰ The Hispanic Society of America, 1922.

¹¹ PMLA, XI, pp. 85-150, 1896.

¹² PMLA, XXI, pp. 706-753, 1906.

¹³ Revue de Dialectologie Romane, pp. 1-116, 1909.

¹⁴ Revue Hispanique, XXXIII, 446-560 (1915), and XLIII, 1-56 (1918).

¹⁵ The Romanic Review, April-June, 1914.

¹⁶ PMLA, XI, pp. 1-62, 1896.

¹⁷ Instituto de las Españas, 1923.

A PATHETIC FALLACY

(A paper read at the Eighth Annual Meeting of The American Association of Teachers of Spanish, Denver, Colorado, December 23, 1924.)

It is my intention to discuss a matter which is seldom, if ever, discussed publicly by college professors, for the reason that what may be termed professorial courtesy or inter-departmental courtesy constitutes an inhibition. In view of the nature of this matter it is proper for me to state emphatically at the outset that I have no grudge against any of my very good friends and colleagues of the faculty of the College of Education of the State University, for all of whom I have the greatest personal esteem and whose high professional standing I freely acknowledge.

The views which I shall set forth in this paper are the crystallization of observations extending over a period of years and strengthened by many conversations held with teachers and professors of many different subjects and from widely separated sections of the country.

In the summer of 1924 the total number of registrations for the two terms of the University of Colorado Summer Session was 4,025. Of this number 2,018 (including duplications), or about one-half, were registered for one or more of the 55 courses offered in the College of Education.

I suppose that this situation may be taken as fairly typical of that obtaining in the majority of American summer sessions of colleges and universities.

Moreover, last summer we offered in the Department of Romance Languages a course on methods of teaching French. This course had a larger registration than any other non-elementary course offered by the department, although some very attractive graduate courses were on the list. This situation may also be taken as typical, as figures will show.

Now the question is: what is implied by this strong predilection for courses in education on the part of so many summer school students, themselves for the most part teachers? My answer to this question is based on several years' experience in serving on the registration committee. I have found that some of these students honestly wish to improve their teaching technique, but that a large number are constrained to take such courses because their principal

or superintendent at home has commanded it, or because they are working to satisfy a state requirement. The remainder take the courses because they wish to rest as much as possible during the summer, and they expect to find the courses in education (though excellent of their kind) *ipso facto* much easier than those offered in other departments. Whence it is common to find teachers coming back summer after summer to pursue courses in education. These people are in the last stages; they are hopeless addicts.

Most of those enrolled in courses in education have the A.B. degree, but by no means the majority of them register in the Graduate School. Even when they do so they are often prone to do their graduate work in education.

Occasionally, however, one of them breaks away for a brief incursion into the realm of pure knowledge. It is often a pitiful tale: "Professor Place, my principal says I'm to teach beginning Spanish next year. I've never had any Spanish, but do you think if I study hard this summer I can learn enough of it to get by? My principal thought Spanish would be easy for me to pick up because I've taught Latin and French for so long." One's emphatic "no" too often has no effect on this type of person; from whose point of view the *how* of teaching is the all-important thing, and the *what* of minor significance.

The rise of the colleges of education throughout the country has been phenomenal in the last half-century. Founded because of a crying need for improvement in method, they have rendered notable services, especially in the revolutionizing of primary methods. But the roots of their doctrines are now so far-flung and their elaborated theories, though ever in a state of flux, are so entrenched among those who have been taught them as gospel that, so to speak, the tail has begun to wag the dog, and true scholarship, culture, learning for its own sake—these precious things are imperiled. The colleges and schools of education, by reason of their wholesale connections with secondary school men, have become powerful and influential units in the universities of which they form a part. To such an extent is this true that they have assumed an oracular attitude. They and they alone know how to teach and *what* to teach. Seemingly committed to the proposition that teachers are never born, but always made, they claim the exclusive patent-rights and are entering upon quantity production.

The worst of it is that by the very nature of their calling the professors of education tend to be materialists. Some years ago a leading eastern institution long famed for its graduate school underwent a change of administration. The new head bethought himself to summon a so-called "educational expert" to make a survey of the "plant" and determine whether it was operating at maximum efficiency. The expert set to work. He found what seemed to him a lamentable state of affairs. Many departments were offering graduate courses in each of which an average of only six or seven students were enrolled. That these students were working for advanced degrees meant nothing to the expert. He promptly reported that the departments concerned were inefficient and extravagant. The net result of this investigation was that a number of professors resigned forthwith and accepted positions in other institutions where research work and graduate work in general were held in higher esteem. A similar episode transpired in one of the state universities of the northwest.

Now what does this long preamble have to do with the teaching of Spanish? Just this: that the doctrine of sugar-coating the pill, or, if you prefer, of pre-cooking and pre-digesting the Spanish lesson before serving it to the pupil, has come in large degree from the colleges of education, who, in their commendable zeal to keep the pupil interested in and entertained by his lessons, have begun to lean backward and to insist that the alleged unpleasant assignments of grammar be administered homeopathically, or, better still from their point of view, be dispensed with altogether. Thinking, reasoning, deducing, formulating concepts in concise terms are all apparently to be reduced to a minimum under the new regime. The student will no longer be free to pick and choose his words in expressing himself in the foreign language. He will not be able to do so because his correlations will be vague (due to no training in translation) and because his essential building foundation, grammar, is deemed of little importance. In other words, we are to train up not linguists, but parrots.

One of the greatest difficulties that many of us encounter in teaching the essentials of Spanish or French grammar to university freshmen (they are from many states of the Union) is their lack of comprehension of grammatical terms. In a lamentable number of cases they do not know the difference between a noun and a verb,

or an adjective and an adverb. These terms evoke no response from their consciousness. So a good many weary hours of classroom instruction have to be given over to elementary definitions, and—worst of all—to the explanation of the words used in the definitions. It would seem that we are fast approaching the time when each of our excellent American-made manuals of foreign-language grammar will perforce need to be prefaced by a fourth-grade exposition of English grammar and English grammatical terms.

Why does such a situation obtain? It is not the fault of the students, nor are their teachers in the high school to be blamed. It is easy to fix the responsibility. It rests upon the shoulders of the so-called experts in education, the people who for nearly a generation have been vitiating the quality of English language instruction in the grade schools with their *dolce far niente* doctrines.

That poor, half-crazed genius, Jean Jacques Rousseau, whose theories of education seemed so startlingly radical to his contemporaries of a century and a half ago, would most certainly be aghast, were he alive today, at the modern *reductio ad absurdum* of some of his proposals.

I shudder to think of the consequences, should the football coaches of our high schools and colleges be required to study methodology under the tutelage of the Colleges of Education, and be taught that all the painful bruising drudgery of practice must henceforth be spared their charges, and that the awful memory work of learning football signals for complicated plays is a brutally medieval thing not to be tolerated in an enlightened age. But so far, thank Heaven, this has not come to pass.

One hears a good deal of talk these days about the "natural" method of foreign language instruction, whereby the student learns to speak the new language in the same way that as a child he learned to speak his mother tongue. But is it the same way in point of fact? When we were children we could not speak our mother tongue very fluently before the age of three. That is to say, we had been "exposed" to English up to that point day in and day out for a total of something like 10,000 waking hours, during a period at which our faculties of memory and imitation were at par. But we expect a group of English-speaking high school students, already in their teens, meeting together five hours a week in a class where only Spanish is spoken, to learn to speak Spanish within the space of two

years—a total of about 360 hours in the classroom—and we call that a perfect natural method!

Whenever this method is instituted in any of the high schools of Colorado the fact is soon disclosed to those of us who teach foreign languages in the colleges and universities of the state by the uniform inability of students subjected to it to continue successfully their linguistic studies in college. The students in question are fortunately never at a loss as to where to put the blame for their failure and frequently set to work bravely to take again a beginning course in the same language.

At the present time educational experts are engaged in overhauling the already excellent high school courses of study of one of the principal cities of this state. In the modern language courses they are cutting in half the amount of grammatical instruction to be given in the first two years and are adding material in English relating to the civilizations of the countries in question. If this plan is permanently adopted it will mean that the high school graduates who enter college four or five years hence with entrance credits in languages will be unable to carry the advanced college courses which they should technically enter, and will need to take elementary work for zero hours' credit before qualifying for such courses. And one more blow will have been struck by the theorists in education at the effective teaching of French and Spanish in this state.

The charge has often been made that in the modern language classes of colleges and universities students are not taught to *speak* the foreign language. Years ago this charge was largely true. It is still true today that during the first and second years of instruction some English may be heard in many classrooms, and that much stress is laid upon instruction in grammar. But what of the third year? Then it is that the student can really try his wings in earnest, and be sure that they will sustain him. Then it is that we reap what has been so carefully sown. The student has completely correlated what he hears with what he sees on the printed page, he knows his grammar, he is accustomed long since to the sound of his own voice speaking the foreign language and he is now ready to prepare assignments involving oral discussion of any interesting subject whatsoever.

It is but just at this juncture to give the devil his due. The extremists have aided mightily the cause of good teaching by

pointing the finger of scorn at those teachers who could not speak, or at any rate, did not speak, the languages they professed to teach. Owing to the activities of the proponents of the extreme direct and the natural methods, the old classical method has fallen into disrepute and a sound eclectic one has replaced it in many schools. This is all good.

And now may I quote from Professor Charles Hall Grandgent of Harvard University, whose opinions on the teaching of modern languages carry great weight:

"The idea that there is a pedagogic panacea, a sovereign method that can make everything right, is a fallacy that we have now well-nigh outgrown, although it still smoulders, and sometimes crops up where we would least expect it . . . [and again.] In our eagerness to hurry on to the things that seem practical and interesting, we almost invariably neglect those prosaic fundamentals without which there can be no real progress—nor even genuine, sustained interest because there is no understanding."

Our present task as teachers of Spanish is to keep the pendulum from swinging too far, to curb pedagogical Bolshevism, to love our field for its own sake, and, that being so, to strive constantly to enlarge our knowledge of every aspect of it, the æsthetic as well as the practical. It is only thus that we may rise to maximum efficiency.

There is no royal road to teaching or to learning. Any belief to the contrary is truly a pathetic fallacy.

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SOME THINGS WE OWE TO SPAIN

In order to cast reflection upon Spain and her contributions to Western Civilization, a certain Frenchman once made the following query: "But what do we owe to Spain? And during the last two centuries, the last four, the last six, what has she done for Europe?" (Nicholas Masson de Marvilliers.) He thus voiced a very popular and widespread attitude of mind of the people of his own country, and one that has extended beyond the borders of its native confines, even unto America, and, either consciously or unconsciously, persists in the minds of the most of us. To the average educated man of today Spain is a decadent country, famous in history for the Spanish Inquisition, and, incidentally, one that aided in the discovery of America solely for purposes of exploitation; a country that has produced only one worth-while piece of literature, proverbially mispronounced "Don Quicksote" and read in garbled translations; and Spanish itself is valued only as a commercial language. More than this the ordinary individual does not now about Spain, and few take the trouble to test the veracity of these impressions.

Now it is not my intention, in this short paper, to answer in full the question of our ingenious Frenchman. It would take volumes to do that. Neither do I hope to be very enlightening to many of the teachers of Spanish in this country, who, no doubt, are familiar with the numerous contributions of Spain to western culture. Since, however, I feel that progress in the teaching of Spanish in America is directly concerned with the correction of such misconceptions about Spain as above mentioned, I have decided to add my voice to that purpose in the hope that I may be instrumental in giving a viewpoint that can be passed on to students of Spanish, and thus make clearer and more valid the reasons why Spanish should be taught in our schools and colleges and studied seriously by our students.

To begin with, and contrary to popular belief, we, the people of the United States of America, owe a rather special debt of gratitude to Spain. It has long been the fashion in this country for us to sing the praises of France and to glorify her for her contributions to our republic, and especially do we thank her for the part she played in our struggles for independence. Personally, I would detract in no way from this praise and glorification. But Spain is rarely mentioned in this connection. Few of our historians mention her at all in this period of our history and, consequently, the average person goes on

in blissful ignorance of the fact that she played a rather important rôle in this phase of our national career that is so near and dear to us. Hers was no insignificant part in this struggle, for, among other things she loaned us over a million dollars; she granted refuge to all our privateers in all her harbors and permitted the purchase of supplies by the exchange of our commodities; at New Orleans she allowed us to maintain a special commissioner (the Honorable Mr. Pollock) who purchased ammunitions and provisions which were sent up the Mississippi and the Ohio and thence eastward to our troops. Then, she in her turn, kept an agent at Philadelphia throughout the entire period of the war for the purpose of watching events. And, finally, we should not forget that it was the Spanish Ambassador at Paris, the Count of Aranda, who first suggested to France armed intervention in the then pending struggle between England and her colonies (1775). If Spain did not send us soldiers to fight on the field of battle she at least gave things that made it possible for others to do this, and who can say that but for her attitude and help the outcome would have been as it was? Even if she had no higher purpose in all this than mere selfishness, as many no doubt will think, let us not forget that cases where one nation has come to the aid of another in times of national distress when self-interest was not a prime motive factor, are very rare indeed.

It is not customary for us to think of Spain as coming in the class of nations which we are pleased to call "scholarly." And if we mean by this, as we usually do, that type of scholarship which is the outgrowth of the modern scientific movement, there is justification in our attitude. She has not yet been sufficiently exploited by the industrial forces of the world to feel the need of that brand of learning which we are pleased to call "scientific." We look in vain to her for great contributions to Science. Yet, withal, it is no small debt of gratitude we owe to Spain for her scholarship, if we take a broader view than this and can be so bold as to think that it is possible to be a scholar and not, of necessity, be a scientist.

Spanish scholars were among the first, both in point of time and in accomplishments, in the field of linguistics, and gave an impetus to that branch of human learning which could not well be ignored. In this connection it should be stated that it was a Spaniard, Covarrubias by name, who as early as 1610 produced the first dictionary in any modern language. In 1739 the Spanish Royal Academy completed its six-volume dictionary of the Spanish language, and there

was no dictionary at the time in any other modern language to be compared with it. It was a Spaniard also, Alonso de Palencia, who gave to the world (1490) its first Latin dictionary with definitions in a modern language, viz., Spanish.

When we consider the powerful sway held over the minds of scholars by the language of the Romans, and the terrific struggle that was made and, indeed, is still in process today, to raise the vernaculars of Western Europe to the same plane of dignity and worth as that of the older tongue, these early contributions of the Spanish take on an important significance. Spain was among the very first to declare thus, emphatically, her faith in the modern languages as the most suitable for the expression of human thought and emotions and, hence, those that should receive our greatest attention.

But the Latin culture and literature themselves are indebted to Spain in no mean proportions. Consider, if you will, the so-called Silver period of Latin without the following men and their accomplishments: Seneca the Elder, perhaps the greatest rhetorician of ancient times, was born at Cordoba 60 B. C.; his son, Seneca the Younger, great in the field of philosophy, and a dramatist of no meagre ability, born at Cordoba 3 B. C.; the poet Lucan, grandson and nephew of the Senecas and born at the same place 39 A. D.; Martial, famous for his Epigrams, born near Calatayud 43 A. D.; and Quintilian, noted for his Institutes of Oratory, but perhaps better known for his Maxims, born at Calahorra 35 A. D.

Still later we find Prudentius, the earliest of the Christian poets, who was born at Tarragona 348 A. D. And there is Isidor of Seville, who, next to Boetius, exercised the most profound influence upon the culture and literature of the Middle Ages. Lastly should be mentioned Teodolfo, Bishop of Orleans, who was a poet and a man of letters in the court of Charlemagne and whose great triumphant hymn beginning,

All glory, laud and honor,
To Thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring, etc.

still gladdens the hearts of thousand of devout Christians throughout the whole world.

But Christianity itself owes a much greater debt to Spain than that of hymns composed in honor of its founder. It was the Spaniards

who were the main bulwark against the religion of Mohammed for almost a millennium. While it is true that the French checked the northward advance of the followers of the Prophet, their efforts to rid the continent of Europe of these religious zealots practically ceased when the latter had retired behind the Pyrenees. The Spaniards, on the other hand, kept up the struggle until they had finally succeeded in driving the invaders from the continent.

It is one of the marvels in the history of religion that they did not abandon the contest and accept the faith of those who controlled their fortunes. If this had happened, think what it would have meant to the future development of Christianity! We could well imagine that, with such a country as Spain securely within the folds of Mohammedanism, their leaders would not have been content with that alone but would have renewed their attempts at Western World conquest and who can tell what their success might have been? It is not too much to suppose that, under conditions such as this, the religious life of Europe and America might today be divided between the followers of the Cross and those of the Crescent.

In the field of art Spain holds a position comparable to that of any Western European nation with the exception of Italy. While she has produced no great and outstanding figures like Michael Angelo and Leonardi da Vinci, yet there are painters of Spanish origin whose works have received universal admiration and who must be known by students of painting who would lay claim to an embracing knowledge of western contributions to this art.

In her golden age there can be mentioned, among other things, the studies in emaciation from the brush of Zubarán; the battle scenes and portraits of Velázquez with their almost marvelous technique; and the colorful canvases of Ribera and Carreño. And then there is Murillo, best known perhaps of all Spanish artists, who is said to have "stolen Heaven's own hues" in the production of his lovely Madonnas. Nor should we forget the famous Madrazo family of portrait painters at a later period, six of them in three generations, and each rivaling the other in accomplishments; nor Zuloaga, who has been called the greatest of modern painters in his exquisite mastery of technique. Above all there is Sorolla, a radiant, warm-hearted soul whose canvases fill us with joy and sunshine.

Spain has also contributed her share of the masters in sculpture. Notable in this field of accomplishments are such characters as

Benlliure, Suñal, Marinas, and Mora, the last named having a special touch of intimacy with America. It was he who made one of the best monuments in commemoration of the tercentenary of the death of Cervantes, and this monument stands today in the Golden Gate Park in the city of San Francisco.

When we come to consider the domain of literature our mind staggers and halts, in the attempt to sum up in any brief fashion, what Spanish contributions have been. At best we could only hope to point out some of the outstanding features of her literature and cherish the hope that, in so doing, those who are not familiar with this great treasure house of human emotions and aspirations will be inspired to pass through the portals and share the joys and pleasures to be had therein.

We in America have not always been indifferent to this phase of Western European heritage and untouched by its magic wand. In fact, Spanish literature and traditions have in the past been a great source of inspiration to many of our greatest men of letters and scholars. None of us would care to discard Washington Irving's *Tales of the Alhambra*, and, in spite of the fact that the art of worthwhile reading is almost lost with us, there are but few among us who have not enjoyed Longfellow's *Spanish Student*. Both of these writers were ardent students of Spanish literature and culture, and both were indebted to Spain in no small degree for much of their material and inspiration.

But there are other American authors of a different character who owe their inspiration to the same source and who have fed the flame of our interest in things Spanish by their works. Among them should be mentioned William H. Prescott with his *Life of Philip II*; George Ticknor, a pioneer in the study of Spanish literature, famous for his *History of Spanish Literature*, a work unsurpassed in scholarship for its day and one with which every American teacher of Spanish should be familiar; and finally John Hay, noted for his *Castilian Days*. More recently there have been a host of writers and students among us who have turned their attention to Spanish literature and it appears that we may hope to see the day when this great literature will be as well known to us as that of the other modern countries of Western Europe.

Briefly told we are indebted to Spanish literature for the following noteworthy accomplishments:

Spain gave to us one of the Western World's greatest early epic poems, viz., *El Poema del Cid*. Although this literary production is inferior to the great epics that have come down to us from the ancient world and is not to be compared with such works as Dante's *Divine Comedy* or Milton's *Paradise Lost*, yet it compares favorably, in dignity and worth, with anything of the kind that was produced by the early peoples of Europe who were later destined to make our modern nations. It has fully as much literary value as the early Germanic *Nibelungenlied*, or the *Chanson de Roland* of the early French, or even the much-famed *Beowulf* of our own primitive ancestors, and there is every reason why it should be as well known to our students of literature as any one of these.

It was Spain who gave to the world its first great Romance of Chivalry, viz., the *Amadis de Gaula*, a work which had the distinction of becoming the model of hundreds of others of the kind in practically all the peoples of Europe.

The picaresque type of novel, beginning with the famous *Lazarillo de Tormes*, also had its origin in the same country and likewise had an immense influence upon this type of literature, even extending down practically until our own day.

Spain produced, at least, two of the world's greatest classic dramatists, Lope de Vega and Calderón, neither of whom has ever been surpassed in the popularity and esteem accorded an author by his own people, and the former of whom was never equaled in the extent and fecundity of genius.

We owe to Spanish genius the most widely read book, next to the Bible perhaps, that the world has ever seen. I refer to Cervantes' *Don Quijote de La Mancha*, a work which unfortunately has had the effect of producing upon later generations the impression that it is the only thing worth while in the whole of Spanish literature.

Queerly enough it was this same "decadent" and "backward" Spain that gave to us one of the first great works in the modern feminist movement, Moratin's *El Sí de Las Niñas*, which is a vigorous criticism of the training so carefully given to the young girls of the author's time.

At least one of the world's greatest XIX century dramatists was a Spaniard, viz., José Echegaray. His best known work, *El Gran Galcoto*, has certainly not been surpassed, in modern times, in its insight into human nature and in its universality of appeal.

The one preëminently modern novelist of Europe was Pérez Galdós, a man who knew how not only to reflect and interpret the life of his own people but also how to rise above the limitations of his environment and become a great world teacher.

It is no insignificant fact to mention, finally, that it was a Spaniard, Jacinto Benevente, who was awarded the Noble Prize for the year 1922 as a token and appreciation for that year's greatest literary accomplishments in the world. Echegaray received the same award for the year 1904, making a total of two Spaniards who have been thus honored. There are only two of the modern nations that can show a greater number than this, viz., France and Germany, with a total of four each. No American or Russian has yet attained to this distinction, and of the other nations of the world whose authors have merited this honor none has furnished a greater number than Spain.

In conclusion, we should not fail to point out that, to this list of historical, scholastic, artistic and literary accomplishments of Spain, —a list which any nation might well cherish with pride—two other outstanding contributions to modern civilization should be added. We ought not to forget that it was due to Spain that practically half of the Western Hemisphere was colonized and the foundations laid for the development of nations and peoples, to all intents and purposes Spanish in their ideals, manners and customs, who are destined in their good time to exercise a most profound influence upon future international relations. If it be permissible to take into account in this discussion the past contributions and the future possibilities of these great peoples of Spanish origin in Central and South America, then our question might well be turned into the following: "What people of Western Europe has contributed more things worth while in human progress than the Spanish?"

And, lastly, it is to Spain that we are indebted for one of the most beautiful and sonorous, as well as one of the most expressive, of modern languages, Castilian Spanish, a language that is spoken by more than 50 million of the earth's inhabitants scattered over an area of almost 8 million square miles of territory; not being equaled in this respect by any other of the group of Romance languages, and excelled, among Western European languages, only by English and German.

At least, these are some things we owe to Spain.

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L. E. HINKLE

SPANISH FOR CULTURAL REASONS

Those members of the modern language teaching fraternity who keep in touch with the status of their subject of instruction with respect to its relations with other subjects and its position in the curriculum must have observed within recent years a marked tendency among so-called "educators" to advocate the restriction of modern language instruction or, in some cases, its complete elimination—ultimately—as a curriculum requirement. Among these "educators" it seems fair to include a large number of heads of secondary schools, superintendents of school systems, and—with a few notable exceptions—professors of education in colleges and universities. Results of this tendency are to be seen all too frequently in the reduced number of hours, or even years, allotted to modern language instruction in secondary schools. On the theoretical side, the trend manifests itself in a constant questioning of the efficiency of modern language teaching and of the "functional values" (this is the "educator's" term) of such instruction.

One need only read that standard volume on "The Curriculum," by Professor Bobbitt of Chicago, to realize how convincing the advocates of cultureless education must appear to the uninformed when they state the case against us. Let me quote Mr. Bobbitt:

What are the deficiencies in one's performance of the labors of his calling that result from lack of knowledge of foreign languages?

What are the defects in civic performance that are due to an inadequate understanding of foreign languages?

What are the deficiencies of personal hygiene and community sanitation that result from a lack of knowledge of foreign languages?

What are the aspects of family life that are generally or frequently suffering because of the inadequacy of training in foreign languages?

What are the shortcomings in the moral and religious life that are due to an insufficient knowledge of foreign languages?

What desirable leisure occupations are faulty or seriously insufficient because of a lack of knowledge of foreign languages?

What are the specific defects in our use of our mother tongue which result chiefly or largely from ignorance of foreign languages and which can be corrected most effectively and economically through the mastery of such languages?

These are the questions that Mr. Bobbitt puts, and answers—to his own satisfaction, at least—in his chapter on "Training in Foreign Languages." What is his answer? Let us be serious. The answer

that he suggests is that the application of these principles would indicate that there is no justification for including foreign-language training at public expense in the curriculum.

In taking up the gage of battle thus flung down by materialism and utilitarianism, one would doubtless feel the Crusader's holy joy in battling for civilization against the assaults of Kultur, for the soul of humanity against the encroachments of mechanical efficiency. But that privilege must be reserved for another occasion. When the time comes to battle for the humanities and their educational life, we shall not want for allies, for "rot" though we may consider it, this spirit is rampant, and affects the teaching of English literature, and the classics, and history, and even mathematics, just as much as it does the teaching of modern languages. I mention this tendency among "educators" merely to call your attention to the situation that confronts us, who are teachers of one of the leading modern languages, some of us of both the leading modern languages.

What shall we do? Shall we confess that Mr. Bobbitt and his confrères are right and tamely abandon the field to the "language-phone" manufacturers, or perhaps allow ourselves to be reduced to the status of "language masters" to be summoned—along with our colleagues, the dancing masters and the itinerant music masters—by the few who, Mr. Bobbitt admits, really can profit by our instruction? Or shall we take our stand squarely and once for all for humane studies, for "Spanish for Culture," not merely for utility, and fight it out on this line, whatever the cost or length of the struggle? As I have said, allies will not be wanting, but allies or no allies, my answer is, "Modern languages for cultural reasons; Spanish for culture!" This does not mean that I would have the friends of Spanish abandon those compelling arguments of a practical sort—the international and commercial aspects—that make the study of Spanish so obviously desirable for young Americans, but merely that I would have the main emphasis laid upon its cultural values.

That this belief is not merely a personal idiosyncrasy is not difficult of demonstration. I wish to call attention here to an excellent handbook for modern language teachers recently published in England: "The Teaching of Modern Foreign Languages," by H. G. Atkins and H. L. Hutton (Longmans, Green and Company). Every modern language teacher should know this book thoroughly. The authors state their thesis, or so much of it as interests us, as follows:

"The most obvious value of a knowledge of modern languages is to be found in their practical employment, whether in speaking or writing, as a means of communication with natives of the countries where they are spoken. The importance of this aspect is beyond doubt and requires no argument; of itself, it renders a certain study of modern languages necessary and indeed unavoidable. Yet the total number of our students of foreign languages who will ever have such direct intercourse with foreigners will probably always remain *comparatively* small, and on these grounds alone a national position cannot be claimed for their study. As far as this particular need is concerned, it could be met by the special training of those who are likely to have occasion to make such practical use of the languages concerned.

"The same argument applies to the knowledge required by specialists, who need to read the works of foreign experts in their subject. In spite of the great and obvious importance of such a working knowledge of foreign languages, the number of those concerned is comparatively small, and would form no justification for making modern languages a general subject of study.

"The claim for a *national* position must be based not only, or even mainly, on such largely utilitarian grounds, but upon a broader, humanistic conception.

"There are so many subjects which demand a place in the curriculum that we cannot afford to barter away the time and energy of the twenty students for the benefit of the one. We must be convinced that all the one-and-twenty are deriving adequate benefit from their study, even though it may result in a special and peculiar advantage to the one.

"We must jealously maintain this humanistic and not merely vocational value of modern languages; for their 'face value', their practical usefulness to the few, is so obvious as sometimes to be regarded as the chief reason for their study.

"Yet no other subject of humanistic education, as opposed to vocational training, bases its claims on the advantage of the one, but on its broad educative value for all. What then is the justification for teaching modern languages, or a modern language, to *all* pupils of our higher schools, and not merely to a select few?

"There is no need to restate here the whole humanistic position for the benefit of modern languages in particular; but all the same it will be best to consider briefly some fundamental principles, in order to be able to state in its wider connection the position of our special study.

"We may regard it as the aim of education to enable man to appreciate his position in the world, both spiritual and material, in which he lives; to enable him in the best and highest sense to adapt himself to the conditions of his existence.

"The education of the child begins with his own immediate spiritual and material environment. Gradually his spiritual and material universe is widened, both directly through his growing acquaintance with the concrete world and indirectly through his new discoveries in the world of thought and ideas.

"The more 'educated' a man becomes, the wider grows his environment, till he finds it in various directions extending even beyond the bounds of the national horizon. He comes into contact with influences and modes of thought which reveal new aspects of life, namely, those obtained from the standpoint of nations speaking languages other than his own. None, even the least educated, can entirely escape such contact, though these other nations and their languages may remain little more than empty names all through his life. Shall the man whose spiritual environment is being further widened by higher education be enabled to place himself at the standpoint of one or more of these other nations, be able to enjoy at first hand such a fresh aspect of life; or shall he continue to acquire only at secondhand, by reference and allusion, and perhaps through translation, as much as will almost inevitably be assimilated by him in the course of time?

"In this question is involved the whole claim, the humanistic claim, of modern languages to the position of a staple subject in the curriculum of our schools. The growing child will make the acquaintance of other terms of speech, other modes of thought; in the literary works which will be read new ideas, fresh ideals, and views of life will challenge his attention and stimulate his powers of comparison and criticism. He will not remain a mere spectator of this interesting drama, but under the influence of this wider experience will modify and extend the rules by which he lives."

I have made this long extract from a really remarkable book because I consider the statement of Messrs. Atkins and Hutton a sound and sensible expression of the attitude which, with slight modifications due to our relative proximity to the Spanish-speaking world, I believe should be our position as teachers of Spanish and interpreters of Spanish culture. The humanistic argument is the battle-line upon which we must ultimately fight for our scholastic existence; let us

take our position there before it is too late, let us "dig in" and "consolidate" and bring up our ammunition in advance of the battle. Our opponents are sniping now; soon they will attack in force. Are we ready to meet them, and if not, how can we prepare?

In the first place, despite pressure from friend and foe alike, we must be careful not to lay too great emphasis upon the purely linguistic side, essential though that aspect of our work is. I recently heard a teacher of French make the surprising statement that "no one should be allowed to teach French unless he were either a Frenchman or an American who had become so thoroughly imbued with the French spirit as to be indistinguishable from a Frenchman!" That statement showed absolute failure to comprehend the conditions that face us. Those of us who have seen the fate of such teachers in this country will realize its cruel absurdity. What the speaker meant, doubtless, was an implied censure of the teaching of foreign languages by people who cannot speak them, and to that extent he had the right idea. No one now believes that facility and correctness in actual use of the foreign language should be neglected. One of the great mistakes of the past was the failure to realize the importance of training in the spoken language. Absolute insistence upon ability to speak the language, however, without that broader conception of our function which has been suggested, must inevitably put us in that "Sprachmeister" class of which mention has already been made, and in which I believe some of the "educators" would like to see us.

Here let me quote one of the great men of our profession, as well as of American letters, James Russell Lowell, whose Smith professorship at Harvard is now held by that splendid American Hispanist, J. D. M. Ford. Lowell was one of the leaders in raising modern studies to a position of honor in American education. Writing of a certain linguistic genius, he said: "His faculty of acquiring foreign tongues we do not value so highly as Mr. Ward. We have known many otherwise inferior men who possessed it. Indeed, the power to express the same nothing in ten different languages is something to be dreaded rather than admired. It gives a horrible advantage to dullness." (My Study Windows, pp. 191-2).

Lowell's remark suggests to me the principle that I think should be the informing spirit of our work. Back of all our insistence upon linguistic excellence, haven't we the feeling that, after all, it is not *words* that count, but *ideas*? Language is an instrument, a wonderful

instrument, that in the hands of a master player is capable of beautiful effects; but the lasting effects, those of rarest beauty, are produced not by mere master players, but by master thinkers. Most of the resplendent names in literature are those of master thinkers *and* players; but while there are many who are merely thinkers, can we really say that there are even a few who are merely master players? It is the communion of mind with mind that gives life its intellectual, not to say its spiritual, values. Without a highly developed medium, such communication would probably be impossible; but without something of value to communicate, the medium would be sterile and useless, if indeed it ever had developed.

What is the application of this somewhat vague generalization to our immediate problem? I believe it is this: Our chief function as teachers of Spanish is to act, and to train others to act, as channels of communication between the American mind and the Hispanic mind. Needless to say, both minds need much education with respect to one another. This does not mean, however, that I would neglect the appeal which Spanish undoubtedly has on the ground of its importance commercially. The time has come, I think, when that part of our case may safely be left to others; in the terms of salesmanship, the commercial value of Spanish has been "sold"—on its merits—to America. Friends are preaching our cause, not always wisely or prudently, but certainly effectively. It is our duty to check their sometimes unjustified and exaggerated enthusiasm, and at the same time to emphasize more important claims of Spanish to its place in the educational sun.

Let us be efficient teachers of the Spanish language, by all means; but let us all strive also to be interpreters—honestly, modestly, and within the limits of our capacity and attainments—of the Spanish soul, of Spanish culture. Let us not be mere language masters, but masters, insofar as in us lies, of Hispanic history, Hispanic economic and social life, and Hispanic culture, as represented not only by literature, but by painting, sculpture, architecture, music. If necessary we may devote part of our time to brief lectures in English, illustrated by appropriate books and other material, of which there is an abundance. At least we can make a start upon the task of giving our pupils that background knowledge of Hispanic civilization which, to many of them, at least, will be far more important ten years from now than their ability to rattle off the present subjunctive of radical-changing verbs of the second-class, however important that may be.

A wonderful field lies open before us, a vast field, with splendid returns awaiting the adventurer, old or young, who has the energy to explore it. Most of us know something of its charm, its capacity for giving unbounded inner satisfaction. Let us open it to others.

One last suggestion: Especially let us see to it that our work is not disassociated from that of our fellow workers in the other humanities. Why should we not seek an *entente* with teachers of the classics, of history, of the other modern languages, and especially of English? After all, the modern humanities are one in spirit, their place in education a single problem. Who among us does not realize that our colleagues in these departments are trying, through another medium, of course, and using other avenues of approach, to accomplish precisely the same task that we are attempting? Is it not to our advantage to stand shoulder to shoulder with them in defense of cultural education and the humanities against the attacks of the vulgarians who would replace *life*, as we understand it, with mere material efficiency in the *business of existence*; who would restrict our children, or those of them that may fall under their control, to the business of working, eating, working, sleeping, and working—all most efficiently done, and enlivened by a similarly efficient attention to family and civic duties? In such a life, surely, there will be no place for "Spanish for Culture!"

HENRY GRATTAN DOYLE.

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THE ORGANIZATION OF THE SPANISH VERB

One of the great problems confronting the teacher of Spanish is the verb. Most teachers of beginners, and this applies to other languages as well, will agree that this phase of language instruction most taxes their patience and ingenuity. It is a vexing problem particularly in the High Schools where, to a large extent, the actual learning and practice of verbs must, unfortunately, be done in the classroom. How many hours of precious time are thus taken from the more interesting aspects of the study of a foreign language! Every teacher has his or her own method of attacking this troublesome subject and meets with varying success. I venture to submit a device which, in actual High School experience, I have found to be useful and which, I hope, may prove helpful to others.

From the standpoint of the average student of Spanish in the High School the verb for a long period of time seems a confused, inexplicable mass. Usually he considers this (and rightly enough) the hardest and driest part of the whole subject. Consequently, any method which will enable him to obtain a bird's-eye view of the whole field and the relationship of the various types of verbs is most desirable. Explanations may thereby be facilitated and the labor of verb learning reduced. Having had an opportunity to study the organization charts of some business concerns it occurred to me that an "organization chart" of the Spanish verb might be evolved which would enable the student, like the business executive, to take in the whole plan with a sweep of the eye. The accompanying chart is, then, an outgrowth of this thought. As it is merely an imperfect outline some explanation will be helpful.

The first division in the classification of verbs is, obviously, into Regular and Irregular categories. Under the latter caption have been included all verbs which do not make their changes by attaching the endings to the unchangeable stem. The Regular branch of the verb family naturally ends in the three classes, the *-ar*, *-er*, and *-ir* conjugations.

The Irregular verb is less simple, of course. I have divided these into two chief classes. Those verbs which consistently follow certain definite rules known to the pupil have been termed "Amenable to Rules." Those verbs which, on the other hand, capriciously maintain their own individuality, frequently having several stems, have been

called "Not Amenable to Rules," since they do not conform to rules known by the average student.

The "Amenable" verbs are subdivided into the Radical-Changing, the *-uir*, and the Orthographic verbs.

Radical-Changing Verbs—These are divided into three classes. The First Class of radical-changing verb is composed of verbs of the *-ar* and *-er* conjugations whose accented stem vowels *e* and *o* become *ie* and *ue* respectively. These changes occur only in the Present Indicative, Present Subjunctive, and Imperative Singular. The Second Class of radical-changing verb includes only verbs of the *-ir* conjugation whose stem vowel is *e* or *o* which change to *ie* and *ue* like the First Class. In addition they have changes of *e* to *i* and *o* to *u* in the Present Subjunctive, the Imperfect and Future Subjunctives, Present Participle, and Preterite Indicative. The Third Class of radical-changing verb is composed exclusively of verbs of the *-ir* conjugation with the stem vowel *e*. The *e* changes to *i* everywhere that changes occur in the Second Class radical-changing verb. In teaching students where these changes take place I have found the following scheme very effective:

Table of Changes in Radical-Changing Verbs.

CLASS I (-ar, -er)

Pres. Ind.	1, 2, 3, 6	} <i>e</i> to <i>ie</i> <i>o</i> to <i>ue</i>
Pres. Ind. Subj.	1, 2, 3, 6	
Imperative Singular		

CLASS II (-ir)

Pres. Ind.	1, 2, 3, 6	} <i>e</i> to <i>ie</i> <i>o</i> to <i>ue</i>
Pres. Subj.	1, 2, 3, 6	
Imperative Singular		

Pres. Part.		} <i>e</i> to <i>i</i> <i>o</i> to <i>u</i>
Preterite	3, 6	
Pres. Subj.	4, 5	
1st Imp. Subj.	1, 2, 3, 4, 5, 6	
2nd Imp. Subj.	1, 2, 3, 4, 5, 6	
Future Subj.	1, 2, 3, 4, 5, 6	

CLASS III (-ir)

Pres. Ind.	1, 2, 3, 6	} <i>e</i> to <i>i</i>
Pres. Ind. Subj.	1, 2, 3, 6	
Imperative Singular		
Pres. Part.		} <i>e</i> to <i>i</i>
Preterite	3, 6	
Pres. Subj.	4, 5	
1st Imp. Subj.	1, 2, 3, 4, 5, 6	
2nd Imp. Subj.	1, 2, 3, 4, 5, 6	
Future Subj.	1, 2, 3, 4, 5, 6	

The numbers refer to the person, first, second, and third. For the sake of convenience I have indicated the Plural persons, first, second, and third, respectively, by 4, 5, and 6.

I have found it useful to require students to memorize lists of radical-changing verbs, selecting those of most common occurrence.

I hold the student responsible for this list and do not include any other radical-changing verbs on examination questions. Below is a list of verbs of this type of frequent occurrence:

CLASS I		CLASS II		CLASS III
acordar	gobernar	trocar	arrepentir	corregir
acostar	jugar	tronar	convertir	derretir
almorzar	helar	volar	diferir	elegir
atravesar	mostrar	defender	divertir	henchir
cerrar	negar	doler	dormir	medir
colgar	nevar	encender	herir	pedir
comenzar	pensar	entender	mentir	reir
confesar	probar	llover	morir	rendir
contar	recomendar	mover	preferir	repetir
costar	recordar	perder	referir	seguir
despertar	rogar	tender	sentir	servir
empezar	sentar	torcer	transferir	vestir
encontrar	sonar	volver		

-Uir Verbs—This class does not, of course, include the *-guir* and *-quir* verbs which are Orthographic. It does include, however, the few *-üir* verbs such as *argüir* which discard the diæresis upon inserting the *y*. The *-uir* verbs may be taught according to the following scheme:

Pres. Ind.	1, 2, 3, 6	} insert <i>y</i> between stem and ending
Pres. Subj.	1, 2, 3, 4, 5, 6	
Imperative Singular		
Pres. Participle		} change unaccented <i>i</i> to <i>y</i> between two vowels
Preterite	3, 6	
1st Imp. Subj.	1, 2, 3, 4, 5, 6	
2nd Imp. Subj.	1, 2, 3, 4, 5, 6	
Future Subj.	1, 2, 3, 4, 5, 6	

It has been found effective to introduce these verbs at the same time as the radical-changing verbs, since it will be observed that the insertion and changing from *i* to *y* occur in the same places throughout that the Third Class radical-changing verb suffers changes.

Orthographic Verbs—These have been divided into (1) the verbs that must change their spelling to retain the final consonant sound of the radical. The inserts on the chart deal with these changes in detail; (2) the verbs which change the unaccented *i* to *y* (*creer, leer; creyó, leyó*); and (3) those verbs whose terms terminate in *ll* and *ñ* losing the *i* in the diphthongs *ie* and *ió* (*reñir, bullir; riñó, bulló*).

Returning to the other branch of the Irregular classification, those verbs "Not Amenable to Rules," the division into classes is greatly complicated and it seems advisable, on such a chart, not to attempt it. The only convenient subdivision is on the basis of the preterite; those verbs that are accented on the first and third person singular endings like a regular verb (*salir, salió*) falling into one general class, and those accented on the stem in the first and third person singular (*poder, pudo*) falling into another. It will be more helpful, however, to group the verbs together according to their irregularities in the various tenses. In this respect it may be said that the Present and Preterite tenses are the greatest offenders and they are important since the Present and Imperfect and Future subjunctives seem patterned after them.

Taking up the discussion of the Present Indicative first we find that the irregularities are of three classes:

(a) Those verbs whose present stem is strengthened by the addition of a *g* before a strong vowel, that is to say, in the first person singular of the Present Indicative and throughout the Present Subjunctive. These are twelve in number:

asir	1st Per. Pres. Ind.	asgo	Pres. Subj.	asga, asgas, etc.
caber	" " "	quepo	" "	quepa, quepas, etc.
caer	" " "	caigo	" "	caiga, caigas, etc.
decir	" " "	digo	" "	diga, digas, etc.
hacer	" " "	hago	" "	haga, haga, etc.
oír	" " "	oigo	" "	oiga, oigas, etc.
poner	" " "	pongo	" "	ponga, pongas, etc.
salir	" " "	salgo	" "	salga, salgas, etc.
tener	" " "	tengo	" "	tenga, tengas, etc.
traer	" " "	traigo	" "	traiga, traigas
valer	" " "	valgo	" "	valga, valgas, etc.
venir	" " "	vengo	" "	venga, vengas, etc.

Or the places where these irregularities occur may be expressed in the following manner:

Present Indicative	1
" Subjunctive	1, 2, 3, 4, 5, 6

Inceptive Verbs—It seems advisable to introduce, parenthetically, this type of irregular verb at this point for two reasons: they interpolate a letter like the list given above except that in this case the letter *z* is inserted or, more accurately, a *k* sound is introduced into the word. These changes take place in the same tenses and persons as above, i. e., first person Present Indicative and

throughout the Present Subjunctive. Most *vowel-cer* and *vowel-cir* are of this class although there are exceptions such as *cocer* and *mecer*.

(b) Those verbs which add *y* to the original *o* of the first person of the Present Indicative. They are four in number:

dar	Present Indicative First Person	doy
estar	" "	estoy
ir	" "	voy
ser	" "	soy

(c) Those verbs with an *e* termination in the First Person singular Present Indicative. There are two verbs of this type:

haber	Present Indicative First Person	he
saber	" "	sé

The irregularities in the Present Indicative are largely confined to the First Person Singular.

In the Preterite there are seventeen verbs which are irregular. These verbs may be divided into two classes:

(a) whose stem is stressed in the pronunciation of the first and third persons singular. These are fourteen in number:

andar	anduve, anduviste, anduvo, etc.	poner	puse, pusiste, puso, etc.
caber	cupe, cupiste, cupo, etc.	querer	quise, quisiste, quiso
decir	dije, dijiste, dijo, etc.	saber	supe, supiste, supo, etc.
estar	estuve, estuviste, estuvo, etc.	tener	tuve, tuviste, tuvo, etc.
haber	hube, hubiste, hubo, etc.	traer	traje, trajiste, trajo
hacer	hice, hiciste, hizo, etc.	venir	vine, viniste, vino, etc.
poder	pude, pudiste, pudo, etc.	Compounds in -ducir conduje, condujiste, condujo, etc.	

(b) whose Preterite tense is formed on the Latin root or, as *dar*, take the terminations of a different conjugation:

ser	fui, fuiste, fué, fuimos, fuisteis, fueron
ir	fui, fuiste, fué, fuimos, fuisteis, fueron
dar	dí, diste, dió, dimos, disteis, dieron

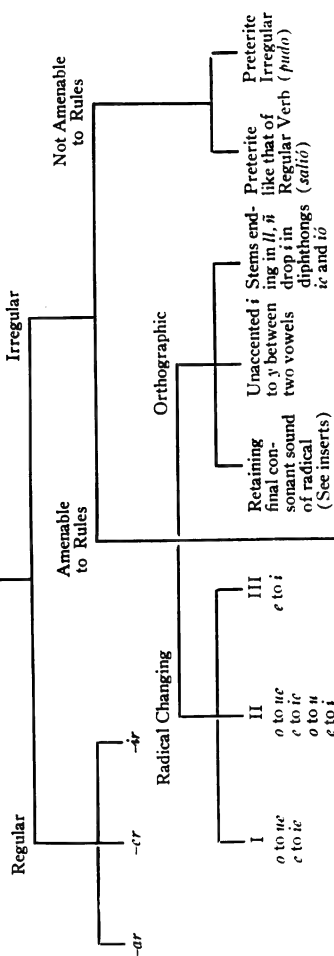
In the Future and Conditional tenses we find that there are twelve verbs with irregular forms. These twelve verbs may be divided into three classes:

(a) those dropping the *e* of the infinitive ending:

caber	cabr-é	cabr-ía
haber	habr-é	habr-ía
poder	podr-é	podr-ía
querer	querr-é	querr-ía
saber	sabr-é	sabr-ía

ORGANIZATION CHART OF THE SPANISH VERB

THE VERB



Verbs whose Infinitives :

End with	Change	Before	In	Examples
-car	e to qu	e	1st Person Preterite, Imperative, and all Present Subjunctive	Sacar
-gar	g to gu			llegar
-guar	gu to gü			averiguar
-zar	s to c			alcanzar

-uir Verbs
(excepting -quir and -guir verbs)

End with	Change	Before	In	Examples
-ger	g to j	O and a	1st Person Present Imperative, and all Present Subjunctive	coger
-gir	g to j			dirigir
-quir	qu to c			delinquir
-guir	gu to g			distinguir
consonant before	t-er	c to s		avancer
-cir				esparcir

I. A. Leonard, November 1923

(b) those with an intrusive *d*:

poner	pondr-é	pondr-ia
salir	saldr-é	saldr-ia
tener	tendr-é	tendr-ia
valer	valdr-é	valdr-ia
venir	vendr-é	vendr-ia

(c) those adding future and conditional endings to an older and obsolete infinitive:

decir	dir-é	dir-ia
hacer	har-é	har-ia

With regard to irregularities in form the Imperfect Indicative is least offensive of all, as there are but three verbs which vary from the regular verbs. They are:

ir	iba, ibas, iba, íbamos, ibais, iban
ser	era, eras, era, éramos, erais, eran
ver	veía, veías, veía, veíamos, veíais, veían

The foregoing discussion of the Spanish verb is not intended to be exhaustive; there are many types which have not even been mentioned such as certain *-iar* and *-uar* verbs which require accents, defective verbs, the peculiarities of such verbs as *adquirir*, and a host of other verb idiosyncrasies. These do not loom up largely in the normal experience of beginning classes and their inclusion in this chart would have complicated it needlessly with numerous further subdivisions. Thus the chief aim, to afford the confused pupil a bird's-eye view of the Spanish verb, and to enable him to visualize the whole subject, coördinating the various types, would have been defeated.

Exception will be taken, no doubt, to certain features of the chart such as the placing of Orthographic Verbs under the heading of Irregular Verbs. Strictly speaking they are, of course, regular, the changes in spelling being necessary because of certain imperfections of the Spanish alphabet. To the Junior or upper High School student elaborate classifications and fine distinctions mean nothing, and, while comprehending the facts, he is inclined to regard the Orthographics in much the same category as the irregular verbs. This is due, no doubt, to the fact that he sees the language more than he hears it. Under the conditions which the average child in this country studies Spanish this is necessarily true. Hence this concession may be made to facilitate matters.

The fundamental difficulty of the study of Spanish verbs, the identification or determining on the face of them whether they are regular or irregular, must largely remain although partly overcome by memorizing verb lists. A certain amount of memorized material is a necessary foundation for reasoning in any branch of learning and this is no less true in the study of verbs. It has been found, however, by drawing the "organization chart" on the blackboard, explaining it carefully and allowing it to remain before the pupils' eyes on an unused portion of the blackboard, that satisfactory results were obtained with first, second, and third year High School classes. It has proved helpful in reviewing verbs by more advanced students.

The adolescent mind grasps ideas more readily through the medium of pictures or drawings than through that of the printed page. Consequently, the use of such means greatly increases the efficiency of classroom work and eliminates, to a large extent, the haziness which lingers in the minds of some members of the class even after the most lucid oral or written explanation. The use of such a chart as the one described affords the student a routine method of analyzing the verbs, indicating a logical process of reasoning them out. The study of verbs, usually a haphazard process with most pupils, may thus become a more logical performance and an excellent mental discipline.

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THE EIGHTH ANNUAL MEETING

The eighth annual meeting of the American Association of Teachers of Spanish opened in the Morey Jr. High School, Denver, Colorado, on the morning of December 22, 1924, with Miss Batione presiding, the president of the Denver Chapter. She introduced Mr. Jesse H. Newlon, superintendent of the Denver schools and president of the National Educational Association. Mr. Newlon welcomed the A. A. T. S. to Denver. It is a time, he said, when every subject in the curriculum is being questioned concerning its general educational value. Curricula everywhere will be changed. It is therefore pertinent that associations of teachers give their attention to this matter and approach their particular problems in the courageous manner in which classical teachers examined their courses.

Miss Batione next introduced Professor E. C. Hills, president # of the American Association of Teachers of Spanish, who then delivered the annual presidential address. He referred first to the representative character of the Denver meeting in which more states were represented than in any meeting which he had attended. In his opinion the association was the most active and efficient of any devoted to the study of a foreign language. The Denver Chapter had showed itself one of the most active units. The great problem before the association was the value to citizenship coming from the study of a foreign language. Enough social content should be brought into the teaching to make the results valuable to students no matter what knowledge of the foreign language may be derived. Is the value of Spanish utilitarian or cultural, or both? It behooves us as teachers of Spanish to convince the public that our work has value, that it teaches geography, history, customs, and points of view; and that ultimately we unlock the door leading to the treasures of thought and art handed down to the world by Spain and her daughter republics in the new world.

Formal papers were next presented according to the program printed in the December *HISPANIA*. These will appear during the year from month to month. At the close of the day, Mr. Shield, acting supervisor of modern language instruction in Los Angeles took the chair and there were held the following:

ROUND TABLE TALKS

Topic 1. *The Short Unit Course and the General Language Course.*

Leader: Mr. George W. H. Shield.

Discussion: Mrs. Florence Bartlett, Colorado Springs High School.

Topic 2. *How to Keep the Non-Language Minded from Starting.*

Leader: Miss Ruth Holzman, University of Denver.

Topic 3. *The Scope and Purpose of the Third and Fourth Year Work, and their Relation to Preparation for Advanced Courses in College and University.*

Leader: Mr. W. H. Clifford, East Side High School, Denver, Colorado.

Topic 4. *The Function and Legitimate Place of the Spanish Club.*

—*An Extra-Curricular or a Regular Class Activity? Graduation of Memberships. Should "Credit" Be Allowed?*

Leader: Mr. Lloyd Curtis, Boulder High School, Boulder, Colorado.

MONDAY EVENING

The evening banquet was held at the Hotel Metropole, Professor Arévalo of the University of Denver being the toastmaster. Letters were read from Mr. L. A. Wilkins expressing his regrets at not being present and his good wishes for the success of the meeting, referring to the importance of Spanish to California and Colorado. Dr. Wm. A. Smiley, assistant superintendent of the Denver schools, extended his welcome to the members of the association. The toastmaster called for a rising vote of thanks to the Denver Chapter and to its president, Miss Batione, for their hard work and the splendid entertainment provided for the meeting. Professor Espinosa then related the amusing story of San Roque. Professor J. D. Fitzgerald showed photographs of the birthplace of Juan Valera and told his personal adventures there. Professor Hills read entertaining extracts from Professor Weeks' book, *A Boy's Arithmetic*. Mr. Clifford of Denver gave an account of experiences in Barcelona and finally Professor Osma of Kansas discussed the case of Unamuno.

MEETING OF EXECUTIVE COUNCIL

At eight-thirty on the morning of December 23rd, the Executive Council held the annual meeting prescribed by the constitution;

present, Messrs. Hills, Espinosa (proxy for Coester), Miss Batione, who also acted as proxy for Mr. Wilkins; and Mr. Wm. M. Barlow by courtesy.

An invitation from the Columbus Chapter offering to act as host for the ninth annual meeting to be held in December, 1925, was read and accepted. The actual date of the meeting was left to the decision of the Executive Council with the recommendation that it should not conflict with the meeting of the Modern Language Association in Chicago.

The constitution of the San Joaquin Chapter, which was organized during the year, was accepted.

The standing committee on honorary members was reappointed for 1925.

The following persons were elected associate editors of *HISPANIA* to serve the constitutional term of three years: John M. Hill of the University of Indiana, M. B. Jones of Pomona College, and Miss Josephine W. Holt of Richmond, Virginia.

The council adjourned for the annual business meeting of the association. Mr. L. Arnold Ward of Denver acted as secretary in the absence of Professor Coester. First was read:

THE ANNUAL REPORT OF THE SECRETARY-TREASURER

The membership for 1924 consisted of 1,304 persons paying annual dues and 40 life members, making a total of 1,344. We continue to grow, though slowly. The problem of membership seems to consist quite as much in retaining old members as in obtaining new ones. By actual count of cards, 177 who paid dues in 1923 dropped membership during the present year. Some of this loss is unavoidable because so many young teachers leave the profession or move about, too frequently without bothering to inform the secretary of their new address. There are at present on the list of members 47 whose copy of *HISPANIA* has been returned to me by the postoffice this fall. (See list of lost members elsewhere in this number of *HISPANIA*.) All of these are likely to drop their membership during the coming year.

During the year one new chapter has been organized, the San Joaquin Chapter with headquarters at Fresno, California. The organization was due to the energy of Mr. Guy B. Colburn and Mrs. E. P. Eames, who were elected president and secretary-treasurer of the chapter, respectively.

The financial operations of the year were as follows:

Receipts

Balance from 1923.....	\$8.52	
Dues, HISPANIAS and reprints.....	2,874.65	
Advertising	1,550.02	
Interest	93.20	
Sale of pamphlets.....	170.10	
Sale of medals.....	109.00	
		<hr/>
Total		\$4,805.49

Expenditures

Annual meeting	\$22.62	
Secretary-treasurer	216.59	
Chapter stationery	21.10	
HISPANIA—printing	3,560.20	
HISPANIA—mailing and misc.	176.39	
Associate editor	5.60	
Delegate	10.00	
President	16.30	
Editor	23.28	
Consulting editor	4.25	
Committee on information	284.18	
Medals	508.38	
Advertising manager	42.86	
		<hr/>
Total		\$4,891.75
Deficit		\$86.26

This deficit originates from causes which will not be repeated in 1925. But a little team work by our members will help to set our financial account in order. The committee on information has on hand 900 copies of the pamphlet, "Spanish, Its Value and Place in American Education." They are well worth the price of twenty-five cents to any student. Over 2,000 have been thus placed. Help to sell this supply. Then the entire cost of the medals falls into this year's account. Award a medal. Help your students; help the cause; help our finances.

Following my habit of making recommendations to the annual meeting, I wish to direct your attention to the international aspect of our association. There came to me this year from Uruguay a copy of a book published by a professor in the University of Montevideo. In his dedication he wrote these words: "HISPANIA, la revista que prepara con la difusión del castellano en Norte América la reunión intelectual de las dos Américas."

Our association should bear in mind the ideal side of our teaching. Most of our pupils will forget their Spanish, but the sentiment that clings to the study of the language will remain. Our students will all their lives understand Spain and Spanish-America better and be better trained to consider international problems. An opportunity will be given our association to make itself known in Chile next year. In September a pedagogical congress will be held in Santiago. Professor Hills expects to attend. I recommend that the association appoint him its official delegate to make us known in Chile.

After the report was read, it was handed to an auditing committee composed of Professors C. E. Ayer, W. H. Clifford, and Miss S. Vollmer, with the books of the secretary-treasurer. Later this committee reported favorably moving that the report be accepted. The motion was passed.

Miss Batione moved that the association endorse sending Dr. Hills to represent us in Chile. Professor Espinosa desired to amend this motion that Professor Hills be formally named the representative of the association and that the Executive Council be given power to appoint other representatives. The motion as amended was passed.

The report of the standing committee on honorary members was read by its chairman, Professor Fitz-Gerald, as printed in the December, 1924, *HISPANIA*. It recommended the naming of Professor E. Allison Peers, of the University of Liverpool, and Professor Henri Mérimée, of the University of Toulouse and Director of the Institut Français at Madrid. The report was accepted.

Indorsement of the Modern Language Survey and a pledge of the hearty support of the association was moved by Mr. Barlow, seconded by Professor Russell, and passed by the meeting.

Indorsement of the prize contest for excellence in Spanish sponsored by *La Prensa* of New York, as well as thanks to its editor,

Mr. José Camprubi, was moved by Professor Espinosa, seconded by Professor Fitz-Gerald and passed.

A motion to thank the Denver Chapter for its admirable hospitality was made. Its acceptance was made the occasion by Professor President Hills for a rising vote.

The President then read an invitation from the El Paso Chapter to hold next year's meeting in that city; it was handed to the Executive Council for reply. He also announced the names of the new associate editors of HISPANIA as appointed by the Executive Council.

The election of officers resulted as follows: President, William M. Barlow; second vice-president, Guy B. Colburn; third vice-president, Caroline Sheldon; members of Executive Council (one year), Emma B. Pennock; (two years) John Van Horne.

ADJOURNED MEETING OF THE EXECUTIVE COUNCIL

At this meeting (President Barlow presiding, present Miss Batione and Professor Espinosa) was taken up the invitation of the El Paso Chapter. President Barlow said he would thank the El Paso Chapter for the offer which must be declined in view of the prior acceptance of a similar invitation from Columbus.

To take Mr. Luria's place as chairman of the committee on medals, who had resigned, it was voted to authorize the President to make an appointment.

AFTERNOON TEA

On Tuesday afternoon Miss Florence Martin entertained the Denver Chapter and guests at her home, Wolhurst. After refreshments, two Indian dancers, Evergreen Tree and Lone Eagle, performed five dances; Apache, pueblo buffalo, sun, Navajo, and eagle dance. Concluding the afternoon, Miss May Gardner, of the University of Kansas, related some of her experiences in Madrid last year, expressing a very high opinion of Spanish women.

EDUARDO BARRIOS: NOVELISTA CHILENO

Eduardo Barrios se inició con una novela realista que tuvo poco éxito entre la burguesía de su país: *Del natural*. Inquieto de juventud y de entusiasmo quiso ensayar todos los géneros y lanzó su obra de propaganda. *Mercaderes en el templo*, *Por el decoro*, *Lo que niega la vida* le dieron un alto lugar en el teatro de Chile. A pesar de todo sigue siendo un desconocido para la mayoría de la gente culta de América. Sólo cuando aparece su libro *El niño que enloqueció de amor* se decide a aplaudirle la crítica oficial. Esta obrita es el mejor análisis de psicología infantil que se haya escrito en nuestro continente. Los que tienen el prurito de la literatura comparada nombraron a Daudet; los moralistas vieron ciertos detalles sumamente realistas; las mujeres cultas y los poetas comprendieron el fondo humano de la obra y dijeron que era un acierto digno de los grandes maestros de la novela. Y Eduardo Barrios, silencioso y humilde como siempre, siguió en su obra de arte. Y he aquí que repentinamente nos lanza un drama ibseniano y fuerte que todavía no pueden apreciar en su valiente democracia. *Vivir* es para mí su obra maestra por su pasión y por su gesto otra vez intensamente humano. Y *Vivir* no se representa y se olvida, porque no puede ser un gran éxito en las tablas, porque en Chile no hay actores y porque la sociedad austera y mediocre halla el problema allí planteado y resuelto demasiado crudo.

Después de la publicación de este drama Barrios concentra su atención y su trabajo en un libro que él desea obra maestra. Y trabaja desesperadamente en *Un perdido* y nos entrega un libro de cerca de 500 páginas, cuyo valor principal es el de ser una novela genuinamente americana. Y digo valor principal, no porque sus otros valores sean inferiores, sino porque demuestra a nuestros jóvenes europeizantes que tenemos un tema americano tan noble y tan fecundo como el cosmopolita. Dice Manuel Gálvez¹ en su introducción a la segunda edición de *Un perdido* que éste es un libro típicamente realista, lo cual quiere decir que las cosas ocupan en él más lugar que las almas, lo cual es un error; porque en *Un perdido* como en todos sus libros lo principal es el análisis de vidas, la creación de caracteres que, como papá Juan, mamá Gertrudis, Lucho y tantos otras, se incorporan al grupo vivo de gente conocida que preocupa nuestra atención. Naturalmente que las cosas ocupan en la novela aparentemente más lugar que las almas, pero ésta es sólo una manera de hacer, de crear ambiente, de modo que las cosas completen a los caracteres.

Barrios es de un temperamento netamente romántico. De aquí que la mayoría de sus héroes sean personajes idealistas y vencidos por la vida. Pero como lo exterior de toda novela contemporánea debe ser totalmente natural — sin exageración romántica — resulta la dualidad.

Su última novela *El hermano asno* está escrita en prosa cristalina y sencilla. Ofrece algo del encanto de la prosa de Valle Inclán pero Barrios es más llano que el autor español. Es éste un libro quietista. El paisaje viene hacia el autor, sereno, melodioso. Parece que sobre el libro hay tendido un gran silencio. Este libro está escrito en tono menor, con una sencillez bíblica; parece que el autor después de haber entrado en la floresta de los místicos

¹ Crítico y novelista argentino.

españoles ha salido de ella perfumado de humildad y de fervor místico, de amor por los seres y por las cosas. Los místicos de España que pueden inspirar una novela llena de platitudes y de monotonía como lo es *Pepita Jiménez*² son fuente de inspiración donde los espíritus selectos hallan exquisitos insospechables. Barrios se nos muestra, especialmente en las últimas páginas del libro, como un escritor fuerte y bien definido. Hay una fuerza americana en este libro, una fuerza que proviene del recio temperamento del autor y no del verbalismo colorista de nuestros escritores. *El hermano asno* es la novela mejor escrita que hemos leído en estos últimos tiempos en lengua castellana. Pérez de Ayala,³ tal vez más técnico que Barrios, no posee el estilo melodioso de este autor chileno. Valle Inclán es más elegante pero se repite demasiado. Únicamente Baroja y Unamuno nos conmueven más con sus caracteres: unos indiferentes, otros tan humanamente apasionados.

Hace algunos días publicó Barrios su último libro *Páginas de un pobre diablo*. Consta el libro de cuatro cuentos, o por mejor decir, de dos novelas cortas y dos cuentos, todo muy chileno. Lo mejor de este libro es *Canción*, un idilio de amor roto en flor. Mucha ternura, nobleza y elevación en los caracteres, y una emoción de paisaje que da a la historia el encanto principal. Una historia un tanto pocana es *Antipatía*. El autor está fuera de su centro en estos temas tragi-cómicos. El cuento que da su nombre al libro es lo más representativo de su manera de hacer actual. *Un pobre diablo* — ¿cuántos no hay? — es un poeta y estudiante venido a menos. Para vivir tiene que trabajar. ¿Y dónde? Lo único que encuentra es una casa de Pompas Fúnebres. Y aquí tenemos su espíritu delicadísimo en un ambiente terrible en que la tragedia objetiva de los ataúdes se aumenta con el cinismo y la vulgaridad del dueño de la empresa. La neurosis alarga sus antenas y la locura hace piruetas en el cerebro de este muchacho, estudiante y poeta.

He repasado rápidamente las obras principales de Eduardo Barrios. Repetiré una vez más que su obra es digna de aplauso por el elemento americano y por la sinceridad artística. Barrios es uno de los pocos novelistas — ¿acaso el único? — que sin haber salido de su país son conocidos en todo el continente. Entre los novelistas chilenos de hoy su personalidad es inconfundible. Hernán Díaz Arrieta, tan artista, parece que se ha quedado en la promesa soberbia de su *Sombra inquieta*. Rafael Maluenda no nos ha dado aún una novela larga. ¿Santiván, Latorre, Edwards Bello, Labarca? Unos un tanto pasados de moda, estilo Blasco Ibáñez; los otros desalentados en un ambiente ingrato. Hace algunos meses murió en Chile nuestro Baldomero Lillo, uno de los autores de cuentos más representativos de nuestro continente. Pues bien, aquí donde leemos tanto a Vargas Vila, Zamacois, López de Haro, etc., Lillo era un desconocido. Lo único que nos hace dudar del talento de Barrios es su gran popularidad en América.

ARTURO TORRES RIOSECO

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² Muchos son los defectos de este libro; el estilo es amanerado y poco varonil; *Pepita* — con su mediana educación — discurre como un filósofo; y por lo general los caracteres son muñecos que el autor mueve según su voluntad y sus teorías.

³ Es curioso que en los Estados Unidos donde Blasco Ibáñez, Palacio Valdés y otros son tan populares no se conozca la obra de este novelista español.

LITERARY TRANSLATIONS OF PORTUGUESE POETRY

Last August I presented to the Faculty of the Department of Romance Languages of the State University of Iowa, as partial requirement for the degree of Master of Arts, a thesis entitled, "A Bibliography of Verse Translations of Portuguese Lyric Poetry."

When the subject was suggested to me a year ago, I immediately thought it must be a futile task, firstly because I had the idea that not many translations had been made, on account of a prevailing opinion with some that, "Portugal has not a literature of real worth beyond the *Lusiadas*," and, "that [literature] of Brazil is so far negligible," a thing that, between parentheses, we Brazilians and the Portuguese would classify as nothing less than a "disparate." Secondly, if the translations did exist, they must be in many scattered volumes and periodicals in this country and elsewhere, and how to proceed to obtain them seemed a tremendous work.

But, "there is nothing like trying to find the truth," runs a wise saying of old, and, another which is a perfect complement, "and it shall make you free." So it happened I found out that a respectable number of varied translations have been made, and the difficulty of the task added much to the interest of the chase.

Certain works that could not be examined at first hand have been listed at the end of the bibliography. Others, yet unknown to me, exist, but it is hoped that these gaps will not deprive the bibliography of all usefulness.

For the convenience of the reader I have arranged the names of poets in chronological order, giving the first Portuguese line, with title and date of best available edition of the original; there follow the first English line with title of the volume in which it is found and the name of the translator. I have made, especially for those who are not acquainted with Portuguese, a few comments on the work of the most important translators.

It may be of interest to note that the bulk of the translations were made during the 19th century. However, some of the very best renditions have been produced in our century, namely, those of Morley and Aubertin.

For number and diversity of translations, Camões and Gil Vicente (15th-16th centuries) lead in number; there follow the 19th century represented by fourteen poets; the 18th by thirteen; the 16th by ten; the Ancient Ballads and King Diniz in the 13th century; the 17th century is represented by two poets.

In an appendix I have added the verse translations of the Brazilian poets following the same plan for the poetry of Portugal.

The entire work covers 103 typewritten pages, 8½x11, double spaced.

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Many fine prose translations of Brazilian poets, by Isaac Goldberg, are found in Bookman, vol. 41, page 384, and in his *Brazilian Literature*, 1922, Knopf, New York City.

A work of this nature could not have been accomplished with the measure of success attained except for the help from outside sources. Professor William B. Bentley, head of the Portuguese Department of King's College, London, very graciously copied translations from rare volumes in the British Museum, and sent me books otherwise unobtainable; Professor H. R. Lang, of Yale University, assisted me in procuring certain original poems; Dr. Amaro Cabral of Lisbon, Portugal, scholar and author, offered me valuable assistance; and from many other friends I received useful suggestions.

UNIVERSITY OF DUBUQUE,
DUBUQUE, IOWA

J. S. BUENO

UNA CARTA DE CHILE

1 de Noviembre de 1924.

DR. ALFRED COESTER,
Stanford University, California.

Muy distinguido señor:

Como Vd. ha mostrado interés en sus cartas por conocer el viaje que hice el verano pasado, voy a relatarle brevemente la primera experiencia de esta clase que he tenido en Sud América y que en verdad fué muy agradable y de mucho interés para mí.

Partí de Santiago la mañana del veinte y cinco de Enero con un amigo chileno, que se llama Carlos Guzmán, con rumbo al aserradero de su padre en el extremo más al sur de la provincia de Cautín. El maquinista entre Santiago y Chillán era amigo y viajamos con él la mayor parte de esta distancia. Entre los pueblos que visitamos brevemente en el viaje al sur, están Chillán, Bulnes, Temuco, Pitrufquén, Freire, Trumpulo y Cunco.

Trumpulo era el punto de nuestra destinación y llegamos allá el veinte y nueve. Este pueblecito es sólo una estación del ferrocarril rodeada de unos pocos almacenes. Está situado en la línea nueva de Freire a Cunco y en el centro de una región maderera de la cual se obtiene una buena vista de los volcanes nevados, Llaima y Villarica.

El aserradero y los bosques de don Gregorio Guzmán están situados más o menos a diez kilómetros de Trumpulo y fuimos allá a caballo. Esta es la única manera que existe para viajar en cualquiera parte en aquella región, a no ser que el viajero prefiera andar a pie o hacer el trayecto en carreta. Toda esa región está completamente cubierta de bosques, es sumamente montañosa y está surcada por arroyos y ríos que corren precipitadamente de las montañas a los valles. El paisaje es maravilloso y el clima insuperable. El río Allipén corre entre Trumpulo y nuestros bosques y la vista que se obtiene a través del río y las selvas hasta el Volcán Villarica es verdaderamente magnífica.

Nos quedamos en el aserradero hasta el catorce de febrero y casi todo el tiempo recorrimos a caballo las comarcas circunvecinas y visitamos las haciendas de los alrededores. La gente de por allá es muy afectuosa y hospitalaria y de un carácter jovial y entretenido. En dos o tres ocasiones que pasábamos a caballo por la casa del señor Lolo Moro, al anochecer, nos vimos constreñidos a bajarnos y a quedarnos a comer y luego a pasar la noche en su casa. Y la velada se pasaba entre juegos de salón y bailes. La gente del campo prefiere aquí bailar *la cueca* que es la danza nacional de Chile.

El día catorce, don Carlos y yo empezamos un viaje a caballo a la Argentina. Llevamos con nosotros como mozo a uno de los leñadores, un caballo cada uno, una mulita de carga y nada más. Partiendo del aserradero en la mañana llegamos a Cunco ya avanzada la tarde y nos acampamos por la noche al aire libre no lejos del pueblo. A la mañana siguiente tuvimos que buscar los caballos hasta las diez porque habían encontrado una abertura en la cerca que rodeaba el corral y por ahí se habían escapado. Luego los hicimos

herrar por los carabineros y por esta razón no pudimos salir de Cunco hasta el mediodía y luego cuando partimos estaba principiando a llover. Pero como las lluvias son muy frecuentes en el sur en cualquier tiempo, estábamos bien preparados. Nos habíamos provisto de las afamadas mantas de castilla que se hacen expresamente para andar a caballo en la lluvia. En la noche llegamos a una buena altura en las montañas y como continuara lloviendo pasamos la noche en la primera casa a la cual llegamos después de anochecer. La familia nos recibió muy bondadosamente y al parecer estaba muy contenta que nos quedáramos con ella. El tercer día amaneció despejado y llegamos casi a Carén al anochecer. Como notamos que nos amenazaba una lluvia nos detuvimos para acampar durante la noche y apenas habíamos levantado una carpa con las mantas, fuimos sorprendidos por la lluvia. La lluvia no cesó durante toda la noche, pero nosotros quedamos comparativamente secos. Llegamos a Carén temprano el diecisiete y permanecimos ahí hasta la mañana siguiente. (Carén es un fundo — el último que se encuentra al lado chileno del Paso de Carén y es un buen lugar para esperar y descansar un rato antes de emprender la travesía de la cumbre de la cordillera). Para la comida aquella noche tuvimos truchas frescas y deliciosas que acababan de cogerse en el Allipén, cerca de su origen.

El viaje por el paso al día siguiente fué muy interesante. Su poca altura le permite tener árboles en toda su extensión y, por consiguiente, estaba libre de nieve en esa época. Pero es muy escarpado en ciertas partes, escabroso y pedregosísimo, y, por lo tanto, el trayecto se hace bastante difícil. Por estas razones es un paso poco concurrido. El Pino Araucano, árbol peculiar de esta altura y región, es abundante. A media tarde alcanzamos la cumbre y llegamos a la frontera argentina, la noche nos alcanzó cuando ya habíamos bajado la montaña y habíamos dejado atrás el paso. Acampamos en los linderos de la estancia Pulmarí, y tuvimos el gusto de dormir sobre escarcha muy gruesa.

Fué un viaje de medio día a caballo desde este lado de la estancia hasta la casa del dueño y eran poco después de las doce cuando llegamos allá. Llevábamos carta de presentación para el estanciero y él nos recibió con espontánea cordialidad. (Es inglés, Mr. Henry Horner, y hace cerca de treinta años que está en la Argentina.)

Estábamos lavándonos y poniéndonos mejor ropa para almorzar cuando llegó una partida de seis o siete caballeros. Eran profesionales de Buenos Aires que habían venido a visitar la estancia Quilachanquil y ahora deseaban pasar el día y la noche en Pulmarí. Apenas necesito decir que aquellas horas las pasamos deliciosamente. A la mañana siguiente don Carlos y yo nos pusimos en camino para Zapala, pueblo situado al final del ferrocarril que corre al oeste de Bahía Blanca.

La cordillera se divide aquí en dos secciones. Las estancias mencionadas más arriba y otras más están colocadas en un ancho valle que se extiende entre estas dos secciones. Nosotros habíamos atravesado la división occidental y teníamos todavía por delante la oriental. La tarde estaba ya muy avanzada cuando llegamos a la cumbre, que es ancha, fría y árida, y nos vimos obligados a pernoctar ahí. Felizmente hallamos arbustos que sirvieron para guarecernos

un poco y bastante leña para mantener una hoguera toda la noche, de modo que dormimos a pierna suelta sin tener que soportar el viento helado que soplaban con violencia y sin descanso. Desde aquí hasta Zapala la vía no es sino un pedregoso desierto, en algunas partes los guiparros son tan abundantes que no existe ni un sendero, y los caballos tenían que escoger su vía con muchísimo cuidado durante largas horas. El sol quemaba y brillaba con fuerza y nosotros sufríamos las consecuencias del calor abrasador.

Llegamos a Zapala como a las tres y media de la tarde; casi no veíamos la población a causa de las nubes de polvo y arena que en remolinos eran llevadas y traídas constantemente por el viento. Tuvimos que pasar la noche en un hotel de ese poblado para tomar el tren para Bahía Blanca a la tarde siguiente, el veinte y dos de febrero. Aquella noche nos quedamos en Neuquén y a la siguiente estuvimos en Bahía Blanca, llegando en las primeras horas del anochecer. Como el tiempo de que disponíamos para el viaje se nos acortaba nos dimos solo un día para visitar esta bonita ciudad. Vimos todo lo que pudimos de la ciudad misma y de dos de sus puertos, Puerto Ingeniero White y Puerto Belgrano, que es una base naval. En Puerto Ingeniero White hay grandes elevadores de trigo. Como una experiencia agradable recuerdo que en ese puerto tuve el placer de charlar un rato con tripulantes ingleses.

Diecinueve horas después de partir de Bahía Blanca estuvimos en Zapala otra vez, de donde salimos el veinte y siete del mes, iniciando nuestra vuelta a Chile a caballo. Cada una de las primeras tres noches de esta parte del viaje nos atendieron bondadosamente en las estancias, Llamuco, Quilachanquil y Pulmari. Acampamos en el Paso de Carén la cuarta noche y en las primeras horas de la mañana del dos de marzo nos encontramos otra vez en el fundo, Carén, donde habíamos pasado una noche cuando íbamos para la Argentina.

Mi caballo iba cojeando malamente y como el dueño del rancho iba a llevar varios caballos para Cunco me prestó uno para que el caballo cojo no sufriera tanto.

Entre Carén y Cunco es preciso atravesar una larga extensión de tierra pantanosa donde no hay ningún sendero y donde un caballo puede atascarse en el fango fácilmente perdiéndose completamente, y apenas evitamos este peligro. El caballo que yo acababa de obtener era muy bueno para andar en estas partes pantanosas, porque era muy fuerte y además sabía zafarse del fango pegajoso sin saltar en todas direcciones de la loca y peligrosa manera de los otros caballos. Cada vez que pisaba parecía examinar el terreno cuidadosamente antes de poner todo su peso en el fango.

Una vez, mientras que llevaba el caballo de carga tuve que pararme para volver a poner en orden la carga y dejé el cordel del cabestro atado a mi montura. Nunca lo volveré a hacer. El cordel tocó el lomo de mi caballo por lo cual él dio vuelta. Eso estrechó la cuerda y el caballo pateó errando mi cabeza por la anchura de un pelo. Para no recibir el golpe me eché atrás y caí tendido en un arroyo. En el acto se rompió el cordel y el animal, excitado, se lanzó sobre el mismo punto donde yo había estado parado. Cuando logramos cogerlos continuamos nuestro viaje sin otra dificultad, y andando a galope la mayor parte de la tarde llegamos a Cunco a las ocho y media.

La Asamblea Radical celebraba una victoria en las elecciones aquella noche y nos invitaron a su banquete. También guardo esta experiencia como un detalle de gran interés porque me di cuenta de algunos aspectos de la vida chilena que no es fácil conocer.

El tres de marzo principié la vuelta para Santiago en tren, mi compañero quedándose en el aserradero con su padre. En el camino a Temuco, donde era necesario pasar la noche, me encontré con un joven que me invitó muy cordialmente a pasar la noche en su casa. Insistió tanto que al fin acepté y fui agradablemente entretenido por la buena familia. Después de la comida tuvimos una noche de música de los más selectos discos de Victrola. Este joven y sus padres me enseñaron una lección de cordialidad hacia el extranjero que nunca olvidaré. Por esto y la otra multitud de cortesías que me mostró durante el verano tendré siempre muy buenos recuerdos de la gente del sur de Chile.

Descándole una feliz Pascua,
quedo a sus ordenes,

EDUARDO WOLFE

SUMMER SCHOOL OF THE UNIVERSIDAD NACIONAL DE MEXICO

The Universidad Nacional is to be congratulated on the complete success of its fourth summer session. Such, I am sure, is the opinion of all the American students who have attended the many courses offered, from the elementary to the most advanced ones. Initiated by Lic. Ezequiel Chávez, the Rector of the University, supported and furthered by the ex-Secretary of Education, Lic. José Vasconcelos, these summer sessions have amply answered the purpose for which they were intended, namely, the bringing about of a better and more thorough understanding between the men and women educators of the United States and of Mexico.

It was correctly perceived that the future success or failure of Western civilization on the American continent depends on whether the two forms of it, the Anglo-Saxon and the Latin, can coöperate and benefit by mutual contact without giving up any of their peculiar characteristics. The destiny of America lies in the comprehension of the fact that mankind living on this continent should lead the rest of the world in the new era which is now beginning; an era in which human beings, regardless of what their evolution may have been in the past, must firmly resolve to abandon inhuman methods of settling their problems.

The task of the educators is to prepare the minds of future generations for a thorough grasping of this fundamental principle. The pugnacious instinct of man must be directed into a constructive channel in the struggle with the forces of nature, for the purpose of achieving common welfare. Economic problems will then cease to be problems of narrow chauvinism and petty jealousy, resulting in wholesale destruction as exemplified by the Great War. The peoples of America are best in a position to set an example to the world by showing it that intelligence is superior to brute force.

This great aim will be greatly furthered on this continent when opportunities are given to the thinkers and educators of Anglo-American and Ibero-American countries to come together, study together, and discuss together plans for the future. The summer courses of the National University of Mexico aim at such fellowship and create in the classrooms close friendships which carry the message of coöperation to all cultural centers of the two neighboring republics. There is every reason to hope that Mexico will be able to maintain a long period of stable government, and this will constitute the greatest encouragement for ever-growing numbers of American teachers to become acquainted with the best that Mexico has to offer.

Last summer the school offered courses for beginners having no knowledge whatever of Spanish; it also offered more advanced courses in grammar, conversation, and composition for those primarily interested in acquiring fluency in speaking and writing Spanish. The conversation was based on observations made by the students in their daily associations with Mexican life, and on their excursions or visits to historical places in the city and the neighboring districts. The main stress was laid on correct pronunciation and

on the acquisition of a varied vocabulary, the groups being limited to fifteen in a class. For correction of defects in pronunciation two special courses in phonetics were given by the eminent linguist, Professor Pablo González Casanova, and his assistants. The groups were limited to ten students each, and extreme care was taken to make the somewhat stiff Anglo-Saxon jaws lose some of their inertia and move in a rhythmic *marimba* tempo, so as to reproduce the harmonious sound waves of the Spanish sentence. The task was almost superhuman, but with the endless patience of the teachers great progress has been achieved in reducing the errors of the students' mortal mind to a minimum. In the field of pure philology the interest shown was, as could be expected, small, as courses of that nature are given at home.

The courses on methods were among the very popular ones, and great praise was bestowed especially on Professor Moisés Sáenz, the Director of the Summer School, and Professor C. Scott Williams, for the presentation of the best ways to overcome the aversion of our speed-loving youth to the acquisition of foreign languages, particularly Spanish.

These preparatory courses were intended to create a solid foundation for the study of literature in which the life of Spanish-speaking peoples reflects itself in different aspects through the course of centuries, first on the Iberian peninsula, then on the American continent. The stress was naturally laid on the typically Mexican nuance of the Iberian culture, greatly influenced by the rich native substratum. For the purpose of giving the students a clear understanding of the indigenous civilization, courses in Mexican history, pre-Colonial, Colonial, and post-Colonial were offered by such competent authorities as Professor Victoriano Salado Alvarez, and several younger teachers. These courses were supplemented by excellent courses on Mexican art, both native and Spanish-Colonial, given by Professor Manuel Romero de Terreros, Marqués de San Francisco, who is the foremost authority in this field at present. Mexican geography found a most able exponent in the person of Ing. Jesús Galindo y Villa, at one time *regidor* of the City of Mexico, and author of the best monograph on the history of the capital. The curator of the archaeological section of the Museo Nacional, Lic. Ramón Mena, in his course on Archaeology, made the old races who have built the pyramids of San Juan Teotihuacán and Cholula, and those who left marks of their skill on their peregrinations from the North to the Valley of Mexico, live again in his interesting lectures and on the excursions to the latest excavations. Music, songs, and dances were taught by enthusiastic lady instructors and were none the less enthusiastically attended despite the fact that they were given in the afternoon when it was very difficult to abandon the sweet *siesta* habit and take the tramcar to the Secretaría de Educación, taking the risk of running at times into a thunder storm or a drizzling rain.

Two young poets, Carlos Pellicer and Salvador Novo, held their audiences spellbound by their graphic descriptions of the great dramatic events in Spanish-American history. They praised real heroes, like Simón Bolívar, and showered contempt on "uneducated swineherds," like Pizarro, murdering noble Incas, or self-seeking political profiteers like Iturbide. In a course on recent Mexican history Lic. Daniel Cosío Villegas with equal fervor extolled Juárez

and condemned Profirio Díaz. It was quite refreshing to get away from the dry, analytical, reference-card method of our historical seminars, and absorb the spontaneous and frequently very truthful, synthetic evaluation of the last hundred years of democracy (more or less), and the three hundred years of Spanish misrule. The youth of Mexico seem very much disoriented at present, and over-resentful for the tyrannical interference of the white man who has deprived the native of ambition, and has "ruined the blood of the nation" by creating the *mestizo* whose mind is constantly swayed to extremes due to his mixed ancestry. This, however, is only a temporary manifestation of a world-wide phenomenon.

For the seekers of the beautiful in literature there were courses on Cervantes and on the drama of the Siglo de Oro. They were not much frequented, as similar courses are offered in American universities. The Mexican literature found an excellent interpreter, himself a writer of note, Julio Jiménez Rueda, and the Spanish novel of the nineteenth century, under the guidance of Federico Gamboa, Mexico's best contemporary novelist, a master of pure Castilian style, and a diplomat of renown, could have been given to no better hands. Both courses were among the most popular in the school.

Lic. Ezequiel Chávez, Rector of the University, gave a course on education in Mexico and on the philosophy of education, which were primarily intended for Mexican teachers.

The University organized several excursions: to Puebla, Cuernavaca, Vera Cruz, San Juan Teotihuacán, the Castle of Chapultepec, Tepozotlán, and visits: to the Teatro Nacional, Palacio Nacional, day and night schools, *rincones de México*, under the guidance of competent lecturers. The Departamento de Bellas Artes gave a splendid *fiesta* with native music and dances, under the direction of Maestro Beristáin, weekly concerts and lectures. Of the last-named the most notable was that of Federico Gamboa, who spoke on the contrast between the Pilgrims and the Conquistadores. It was a truly masterly presentation of the different motives which led the two groups of men to the shores of America and resulted in both cases in grave problems which their posterity is called upon to solve in a Christian spirit. He expressed the hope that the Mexicans may not console themselves by pointing out the defects of other nations, but try before all things to correct their own errors and thus become free of the ancestral stigma; in this manner they surely will work out their true destiny, which cannot be that of "mutually hating and killing themselves."

The Mexican Y. W. C. A. organized *tamaladas* and *tertulias* each Friday evening with concert and lecture by a prominent speaker on subjects of interest to students of Mexican life. Among these speakers was Luis González Obregón, the beloved chronicler of the City of Mexico.

The end of the school was marked by two cordial gatherings: one, organized by the students of the summer school in honor of the faculty at Sanborn's; the other, organized by the faculty in honor of the students at Loubens'. The attentions lavished by the Mexican hosts on the visiting Americans were marked with a cordiality which can hardly be equaled by our own rather ineffusive attempts at being cordial.

The attendance last year was somewhat smaller than the year before, owing to the De la Huerta revolt, but the fifth session next summer promises to be the largest in the history of the school now that the political situation has become stable. The actual President, General Calles, has been a teacher himself, and no doubt will put forth every effort to make the visiting American teachers feel *en su casa*.

Those interested should write for further information to Señor Secretario de la Escuela de Verano, Universidad Nacional, Calle del Lic. Verdad, México, D. F., or to the undersigned.

ALOIS RICHARD NYKL

NORTHWESTERN UNIVERSITY

BRIEF ANNOUNCEMENTS

INSTITUTO DE LAS ESPAÑAS—OFFICIAL ANNOUNCEMENT

Mr. Joaquín Ortega, Associate Professor of Spanish in the University of Wisconsin, has resigned his post in the Instituto de las Españas to devote his entire time to writing and academic work. Mr. Ortega has been in charge of the Division "Studies in Spain" in the Instituto since its foundation, and through earnest and intelligent efforts he has succeeded in making this agency one of the most useful of the different activities of the Instituto. He has organized and conducted during the last four years the Official Trips to Spain of the Instituto.

To succeed Mr. Ortega, the Executive Council of the Instituto has appointed Mr. William M. Barlow, head of the Department of Modern Languages in the Curtis High School, Staten Island, New York, N. Y., and Professor Francisco Piñol of Connecticut College, New London, Conn. Messrs. Barlow and Piñol will be placed in joint charge of the Division "Studies in Spain" in the Instituto and will organize and direct the Fifth Trip to Spain in the summer of 1925, to facilitate attendance at the fourteenth Summer Session of the Centro de Estudios Históricos of Madrid. Those interested in the trip, or who wish to obtain general information about travel and study in Spain, should address Mr. Barlow.

A NEW JOURNAL

Bulletin of Spanish Studies—A Record and Review of their Progress, is the title of a new journal established in England which will interest the members of our Association. It is a quarterly published in December, March, June, and September. One volume has appeared. Number 5, the current number for December, 1924, is the first number of Volume II. E. Allison Peers, elected an honorary member of our Association at the Denver meeting, is a member of the editorial board.

The high scholastic character of the articles in this journal may be understood by a brief review of the contents of number 5. The first article by Professor Peers deals with, *A Precursor of St. Teresa: Francisco de Osuna*. "None of the books which are known to have influenced St. Teresa has been more neglected than the *Tercer Abecedario Espiritual* of Fray Francisco de Osuna." The author's purpose is to rectify this neglect and give his readers a brief summary of the book reprinted in Volume XVI of the *Nueva Biblioteca de Autores Españoles*. The second article is sufficiently described by its title, *El Españolismo en la Obra de Rubén Darío*. The well-known writer of books of travel, Aubrey F. G. Bell, contributes an article on Fray José de Sigüenza, *A Friar of the Escorial*. Fray José's history of his religious order contains an enthusiastic description of the great monastery which is a classic. Mr. Bell offers his readers some examples. The last article in the *Bulletin* has for its title, *Juan Ignacio González del Castillo: Catálogo Crítico de Sus Obras Completas*. Be-

side brief summaries of the works, mostly plays, occasional quotations give the reader hints of this author's style.

The subscription price of the *Bulletin of Spanish Studies* is ten shillings six pence. Copies of Volume I may still be secured at this price by ordering it of the Editor, Spanish Studies, University of Liverpool, Liverpool, England.

HISPANIA wishes the new journal complete success.

THE CENTENARY CELEBRATION OF JUAN VALERA

To the Members of the American Association of Teachers of Spanish:

During the month of December Madrid celebrated the centenary of the birth of Juan Valera. The Committee of Organization is presided over by the Conde de las Navas, Chief of the Private Librarians of His Majesty the King. This gentleman has officially commissioned the undersigned to receive moneys destined to be used to help pay the expenses of the national monument to Valera, which is to be erected in Madrid.

A similar celebration will be held in February of this year in the birth-place of Valera, the beautiful little city of Cabra, where another monument to the distinguished writer will be placed in the principal park. The daughter of Juan Valera, Carmen Valera de Serrat, has authorized the undersigned to receive moneys destined to help defray the expenses of this monument.

Upon the receipt of these authorizations, it occurred to me that the members of our association either individually or, preferably, with small contributions voluntarily made by their classes, would be glad to participate in thus commemorating the birth of the most Attic stylist produced by Spain during the nineteenth century. If this idea should appeal to our members, I shall be glad to receive any sums that they may choose to forward to me, and I should like to have at the same time a statement as to whether the gift is a personal gift or a class gift or a Spanish club gift, with the indication of the proper name of the organization. In all cases I shall issue a receipt for the amount received and I shall divide the sums equally between the two monuments.

Respectfully yours,

J. D. FITZ-GERALD

UNIVERSITY OF ILLINOIS
URBANA, ILLINOIS

MEDALS

About one hundred medals were awarded last year by teachers, members of the Association. The medal is of bronze. It has the seal of the Association on the obverse and the caravels of Columbus on the reverse; with a ring hanger so that it may be worn on a ribbon or as a watch fob. Once seen in a school, students will vie with each other for the possession of such a handsome prize.

The conditions of award adopted by the Association are as follows:

1. That in high schools having a four-year course in Spanish the medal be awarded to the best student in the third year, or sixth term, and to the best one in the fourth year, or eighth term, once each semester in schools organized on the semester basis or once yearly in schools organized on the yearly basis. In schools giving but two years' instruction in Spanish, the medal is to be awarded to the best student completing the two-year course at the end of any semester or year, according to the plan of organization of the school. Determination as to who is the best student is to be left to the discretion of the chapter or Spanish department awarding the medal.

2. That in colleges the medal be awarded once a year to the best student in the third-year work and the best in the fourth-year course.

3. That the medal be never awarded for less than two years of work in a senior high school nor for less than three years of college work.

The following suggestions may be helpful:

1. Make known to the pupils at the outset of the term the nature of the award and how it may be won.

2. Display the medal publicly.

3. Announce the award in the school assembly, in the school handbook, on the bulletin boards and in classes.

4. Make a public award.

5. Make known the fact that the names of prize winners will be printed in HISPANIA. Teachers who award prizes should take pains to send the names to the Associate Editor in charge, Mrs. P. M. Bogan, Box 1314, Tucson, Arizona.

The price of the Association medal is one dollar. It may be obtained by sending the price to any one of these persons. Select the one nearest to your residence.

MR. LOUIS BERKOWITZ, 1098 Eastern Parkway, Brooklyn, N. Y.

PROFESSOR W. S. HENDRIX, Ohio State University, Columbus, Ohio.

MISS GRACE EADS DALTON, Central High School, Kansas City, Mo.

MR. C. SCOTT WILLIAMS, 1412 Poinsettia Place, Los Angeles, Calif.

SPANISH, ITS VALUE AND PLACE IN AMERICAN EDUCATION

How many of these booklets have you used? The Secretary continues to receive letters praising two points about them. When there is an influential person in the community who is cold to Spanish, the booklet is useful to hand him for his perusal. When you wish for a little supplementary reading to give students, this booklet contains the gist of a small library of books about Spain and Spanish America. Class exercises can be based on the book.

Copies may be had for 40 cents each or four for \$1.00. Address Alfred Coester, Stanford University, California.

**Statistics of Enrollment in Modern Languages in Senior High Schools of
New York City—From March 1917 to October 1924.**

	French	German	Latin	Spanish	Italian
March 1917	14,714	23,898	17,409	13,362	103
October 1917	14,970	17,511	15,665	16,375	74
March 1918	17,343	12,956	16,478	21,771	56
October 1918*	19,865	6,216	13,686	22,961	63
March 1919	20,920	3,287	15,234	25,729	66
October 1919	19,993	909	14,218	25,536	65
March 1920	20,336	532	14,845	28,801	125
October 1920	19,084	60	14,522	28,339	144
March 1921	22,206	881	15,801	31,350	213
October 1921	21,247	1,586	17,158	31,517	372
March 1922	23,500	2,752	19,402	33,228	399
October 1922**	25,011	3,638	20,340	30,532	592
March 1923	27,085	4,696	22,305	30,880	620
October 1923	27,176	5,147	21,427	27,351	766
March 1924	28,576	5,285	24,969	28,007	902
October 1924	30,654	5,530	25,590	27,882	950

* The formation of new classes in German was suspended in September 1918 by order of the Board of Education and was resumed in February 1921. Those who had begun the language were allowed to continue it.

** By order of Superintendent Moloney pupils entering commercial courses were not allowed to choose a modern language in the first term unless their general rating in the elementary school was A. Those rated B could choose a language only when especially recommended therefor by the elementary school principal and the district superintendent. This served to reduce the registration in languages, particularly in Spanish, which has been the language most studied in commercial courses.

The above figures have, naturally, increased in many instances through increase in school population.

**Enrollment in the Different Foreign Languages in Senior High Schools,
October 1924.**

Terms	I	II	III	IV	V	VI	VII	VIII	Total
French	7,608	5,654	7,070*	5,061	2,853	2,006	270	132	30,654
German	1,839	1,205	1,104	810	366	163	32	11	5,530
Greek	63	24	33	28	19	4	171
Italian	313	217	181	131	52	39	14	3	950
Latin	6,889	5,005	4,864	4,006	2,440	1,771	380	235	25,590
Spanish	9,220	5,850	4,996	3,821	1,715	1,816	296	168	27,882

Grand Total, Foreign Languages.....90,777

Grand Total, Modern Languages.....65,016

* Pupils enter this third term of the senior high school from the junior high school. Since French is taught to a much larger number of pupils in the junior high school than is Spanish, the enrollment in French in this term is larger than it is in Spanish.

LAWRENCE A. WILKINS,
Director of Modern Languages in High Schools.

LOST MEMBERS

HISPANIAS, or letters sent to the following members, have been returned by the postoffice. If you know the present address of any of these persons, please inform the secretary or, better yet, tell the person about this notice.

Name	Last known address
Adkisson, J. S.	Junior High School, Santa Ana, Calif.
Adams, Nicholson B.	Lynchburg, Va.
Alvarez de Molina, Mateo	University of Utah, Salt Lake City, Utah
Ascher, Margaret	Fort Scott, Kans.
Bedford, Elizabeth	1722 W. Jackson St., Muncie, Ind.
Blasquez Gomez, F. M.	University of Utah, Salt Lake City, Utah
Blatherwick, Belle	1154½ West 27th St., Los Angeles, Calif.
Brown, Esther R.	1609 Van Buren St., Amarillo, Tex.
Brown, Julia	Fruitland High School, Fruitland, Idaho
Carter, Anne	92 Grove St., New York, N. Y.
Castro, Maria	475 W. 159th St., New York, N. Y.
Cauthorn, Leah	Teacher of Spanish, Brawley, Calif.
Chaffey, Judith E.	377 Main St., Hayward, Calif.
Clyde, Norman	Florence, Ariz.
Colgan, Grace	Normandie Hotel, Columbus, Ohio
Colon, Luis	315 W. 94th St., New York, N. Y.
Cunningham, Laura Richetta	{ Somerville High School, 62 Highland Ave., Somerville, Mass.
Day, Edwina	Cuero, Texas
Giehl, Jennie A.	South Side High School, Newark, N. J.
Grant, Martha C.	1121 B. Bush St., San Francisco, Calif.
Griffin, William F.	Newtown High School, New York, N. Y.
Grismer, R. L.	2057 N. 4th St., Columbus, Ohio
Halloran, Mary H.	294 Wadsworth Ave., New York, N. Y.
Haskin, Elsie	309 E. Penn St., Whittier, Calif.
Hemmes, J. C.	97 34th St., Newport News, Va.
Hittler, Freda	108 West 8th St., Mesa, Ariz.
Hough, Mary Elizabeth	{ New Jersey College for Women, New Brunswick, N. J.
Hochdoerfer, C. F. R.	1061 14th St., Boulder, Colo.
Humphrey, Edith	Central High School, Kansas City, Mo.
Hunt, Phoebe	Box 654, Warren, Ariz.
Huntsman, Emily	260 Blue Lakes Blvd., Twin Falls, Idaho
Iturralde, Maximo	New York University, New York, N. Y.
Jensen, Mary Allie	{ Teacher of Spanish and Latin Corcoran, Calif.
Lampson, Mrs. Bertha G.	Box 526, Mountain View, Calif.
Lippelt, Marie	Thompson Falls, Mont.
Lockwood, Lillian	2241 Durand Ave., Berkeley, Calif.
Lustgarten, Miss A.	211 Remington Ave., Arverne, N. Y.
Marsh, June F.	1660½ So. Ardmore Ave., Los Angeles, Calif.

Martel, José.....	U. S. Naval Academy, Annapolis, Md.
Masso, Gildo.....	{ Theo. Roosevelt High School, Annex New York, N. Y.
McGuire, Cora H.....	
Merryfield, Mabel.....	2523 Hillegas Ave., Berkeley, Calif.
Millard, Mrs. E. S.....	Box 212, Manzanola, Colo.
Minault, Madeleine.....	Box 101, Chowchilla, Calif.
Morris, Anna K.....	Box 1701, Denver, Colo.
Noto, Rosa.....	Summitville, Ind.
O'Keefe, Ethel.....	Bay Ridge High School, Brooklyn, N. Y.
Oline, Mrs. Louise Evelyn.....	Madera, Calif.
Partch, Mrs. A. W.....	613 East 6th St., York, Neb.
Pascal, Rose L.....	Martin College, Pulaski, Tenn.
Platt, Lois.....	16 Ketcham Place, Elmhurst, L. I., New York
Power, Vera G.....	Minneapolis, Kansas
Powers, G. Ruth.....	Rillito, Ariz.
Reese, Edna A.....	Lakin, Kansas
Rice, Philip R.....	222 Price St., West Chester, Pa.
Riess, Marion.....	4227 15th Ave., N. E., Seattle, Wash.
Ross, Eleanor.....	San Juan, Tex.
Rountree, Miss Mary.....	Pasadena High School, Pasadena, Calif.
Scott, Lydia.....	787 Ceder Ave., Beaumont, Tex.
Simpson, Hallie.....	Issaquah, Wash.
Slaughter, Elizabeth.....	La Porte, Texas
Sykes, Eleanor Z.....	319 Sola St., Santa Barbara, Calif.
Vasquez, Angel C.....	University of Redlands, Redlands, Calif.
Williams, R. H.....	{ Head of Sp. Dept., Catholic Univ. Washington, D. C.
Yearout, Mabel.....	
	Furnald Hall, Columbia Univ., New York, N. Y.
	El Dorado, Kans.

NOTES AND NEWS

THE LOCAL CHAPTERS

NEW YORK CHAPTER.—The New York Chapter held a social reunion at 309 West Seventy-second Street on Saturday, December 13th, at 8:00 p. m. More than one hundred and fifty members and friends attended.

Dr. Alexander Goldenweiser of the New School for Social Research delivered an interesting and instructive address on "Race and Culture." This was followed by a spirited discussion, for the presentation awoke much interest among the audience.

Mr. Lawrence A. Wilkins, upon invitation of the President, gave a short talk upon the value of Latin culture and its contribution to American culture, and emphasized the importance of membership in the Association which stands for the dissemination of knowledge and the support of the ideals of both cultures.

The President, Miss Catherine Lois Haymaker, enthused the members with her practical plan to obtain a 100 per cent membership for the Association in the Greater City and vicinity. A campaign was formally launched in which the active members pledged themselves to assist in making personal calls upon those teachers of Spanish who are not now members and invite them to join. The workers are divided into two teams and we are assured that the competition is keen. If the task is completed by January 10th awards for securing the greater number of new members will be made at the banquet meeting of the chapter in January. Although there is a greater number than usual belonging this year, it is the desire of the chapter to include each and every teacher of Spanish in the city and vicinity as a member of the Association this year.

Miss Margaret Taylor, a well-known soprano singer, who has spent considerable time in South America studying the Spanish opera and its music, gave a delightful rendition of the aria, *La Romanza*, from the Spanish opera, *La Dolores*. Miss Taylor was recalled for several encores and sang *Ojos Negros* and *O Primavera*. Due to the unfortunate illness of his accompanist, Señora María Teresa de Castillo, we were denied the pleasure of hearing the distinguished violinist, Señor Patricio Castillo, from Mexico. Señor Castillo attended the meeting, however.

The remainder of the evening was devoted to dancing, with Miss Anita Candela, Miss Mae Bartley, and others at the piano. A charming and efficient committee served refreshments while the details of the coming campaign for new members were being mapped out, and at the close all voted the affair such a success that it is hoped many such others may be held in the near future.

COLUMBUS CHAPTER.—The Columbus Chapter held its regular meeting at the Bronze Lantern Tea Room, Columbus, Ohio, on Saturday, November 22.

After the regular business meeting Miss Stella Reel of East High School, who has recently returned from a year's visit to Spain, spoke on "La Semana Santa" y "La Feria" de Sevilla. Following this, Professor Santiago Gutiérrez of Ohio State University spoke on the works of Ramón del Valle Inclán. The meeting then adjourned to convene again in December.

ARIZONA CHAPTER.—The annual election was held during the State Teachers' Convention, which met in Phoenix November 26-29. Mrs. Bogan called the meeting to order and after the reading of the minutes of the previous meeting and the report of the secretary for the year 1924, the following officers were elected: President, Miss Helen S. Nicholson of the University of Arizona; vice-president, Miss Eddy of Phoenix Union High School; secretary-treasurer, Mrs. P. M. Bogan; corresponding secretary, Miss Sadie Glasser of Yuma High School. The meeting was then very ably addressed by the Mexican Consul, Señor Don Juan Prieto Campfer, who spoke very enthusiastically and entertainingly of "Mexico and Her Resources." A vote of thanks was tendered Señor Campfer, after which the members and friends motored to La Casa Vieja in Tempe, where a Spanish luncheon was enjoyed.

GENERAL EDUCATIONAL NEWS

The distinguished Spanish phonetician, Navarro Tomás, will be one of the professors of the Summer School of Spanish, to be conducted at Río Piedras, Porto Rico, from July 2 to August 19, 1925, under the directorship of Miss Josephine W. Holt of Richmond, Virginia.

DR. ANTONIO GARCÍA SOLALINDE of the Centro de Estudios Históricos, Madrid, who has been teaching this year at the University of Wisconsin, will give courses in Spanish literature at Stanford University during the 1925 summer quarter.

POESÍA JUGLARESCA Y JUGLARES is the title of a new book just published by the distinguished Spanish philologist, Don Ramón Menéndez Pidal.

CHICAGO, ILLINOIS.—The pupils of the Waller High School presented the "Mascara de Navidad" before the Círculo Español on December 10th, and repeated the performance on the 11th inst. at the Waller High School.

TUCSON, ARIZONA.—The pupils of the Spanish Department of the Tucson High School, under the direction of Miss Vera Power and Miss Ruth Bird, put on a Spanish Assembly on Tuesday, December 9th, which was voted one of the best assemblies of the year. Six couples danced La Jarabe Tapatía and chorus and soloists sang Spanish songs.

The junior high schools of Richmond, Indiana, believe they have found at least one way to solve the problem of how to approach efficiently the election of a foreign language in the secondary schools. Four years ago they originated and began to teach a course in General Language, with the purpose of revealing to the pupil that his personal connection with language is as vital as any other of his school activities. It has developed into a research course, in which the teacher and pupil join forces in real laboratory style.

The general idea is to surround him with the atmosphere of language in the making, as seen correlative with race evolution. He comes then to realize that it is living and growing, that it is not static, but subject to change. His interest moves from the general to the concrete, and by the end of the course

he is able to arrive at a more or less definite understanding as to his ability to master a foreign tongue, and if a language is decided upon, whether it shall be modern or classical. And if no language is elected, he still finds the course has enriched every phase of his future studies in English and kindred courses.

P. M. BOGAN

TUCSON HIGH SCHOOL,
TUCSON, ARIZONA

MODERN LANGUAGE ASSOCIATION OF AMERICA

Report of Spanish Language Group (Spanish I)

The Spanish Language group of the Modern Language Association of America met in Room 613, School of Business, Columbia University, New York City, at 4:30 p. m. on December 31, 1924. In the absence of Professor Charles P. Wagner, University of Michigan, who could not attend the meetings, Professor Charles Carroll Marden, Princeton University, was elected to serve as chairman of the group.

Papers were read as follows:

- (1) "The Vocabulary of the *Libro de buen amor*," Dr. Henry Brush Richardson, Yale University.
- (2) "Observaciones personales sobre el lenguaje de Cuba," Professor Oscar L. Keith, University of South Carolina.
- (3) "Remarks on Vocabulary-Making and Opportunities for Work in This Field," Professor John D. Fitz-Gerald, University of Illinois.
- (4) "Practical Applications of Spanish Phonetics," Professor Julián Moreno-Lacalle, Middlebury College.

Dr. Richardson brought his (manuscript) vocabulary to the *Libro de buen amor*, and discussed particularly certain doubtful words of Arabic origin. Professor Keith's paper was much enjoyed. Professor Fitz-Gerald stressed the desirability of providing complete vocabularies in editing linguistic monuments, and mentioned the need of such vocabularies for Gonzalo de Berceo, the *Celestina*, and especially the *Quijote* and other works of Cervantes, the last task being of such magnitude as to require the collaboration of a number of scholars. Professor Moreno-Lacalle's paper was replete with helpful ideas. Among those who participated in the discussion were the chairman, who added greatly to the value of the papers by his scholarly comments, Professor Ralph Hayward Keniston, Cornell University, and Professor Federico de Onís, Columbia University.

About seventy-five members were in attendance. A vote of thanks was tendered Professors Marden and Doyle for arranging and conducting the meeting, and it was unanimously voted to continue the group another year. Professor Ralph Hayward Keniston, Cornell University, was elected chairman for next year, and Professor Henry Grattan Doyle, George Washington University, was reelected secretary.

H. G. DOYLE, *Secretary*

WASHINGTON, D. C.
JANUARY 2, 1925

THE *LA PRENSA* PRIZES

Not often is it possible for teachers and pupils to compete for prizes in the same contest. This is the case in the contest sponsored by *La Prensa*, the Spanish daily newspaper of New York. At the annual meeting in Denver, the American Association of Teachers of Spanish voted to share in this contest to the extent of supplying members of the various committees which will act as judges. The annual meeting also passed a vote of thanks to Mr. José Camprubi, editor of *La Prensa*, to whose generosity and enthusiasm for his native tongue, the offer of the prizes is due.

Instructors and students are able to compete in the same contest on account of the manner in which the total number of ninety prizes is divided into classes. A further subdivision into regional groups insures a wide distribution of the prizes as well as a fairer general competition between contestants. Complete information follows concerning the plan for the distribution of prizes for excellence in Spanish studies.

FIVE GROUPS

- I. Students in secondary schools (public and private);
- II. Students in colleges;
- III. Students in colleges and universities seeking an A. M. degree in Romance languages;
- IV. Candidates for the degree of Ph.D. in Romance languages, and
- V. Teachers of Spanish in secondary schools.

NINETY PRIZES

Groups	I Secondary Schools.	II Colleges	III A. M.	IV Doctors	V Teachers
First prize	\$250	\$250	\$250	1 prize	\$250
Second prize	125	125	150	\$500	150
Third prize	75	75	100		100
Additional Prizes					
12 at \$25 ea.	300	5 at \$25.....	125		
15 at 15 ea.	225	10 at 10.....	100		
35 at 10 ea.	350				
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	\$1325	\$675	\$500	\$500	\$500

Total of Prizes—\$3,500.00

CONDITIONS APPLICABLE TO ALL CANDIDATES

1. All essays submitted must be accompanied by certification of the immediate educational superior of the candidate (see further details below) that the essay presented is the individual and original work of the candidate.

2. All essays in Groups I and II must be written in Spanish—essays in Groups III, IV, and V will be accepted in English or Spanish and essays of all groups must be the original composition of the candidate. Dictionaries, gram-

mars, encyclopedias, etc., may be freely consulted during the preparation of the essay.

3. No person competing in one group may compete in another.

4. All manuscripts should be typewritten, double-spaced, or written very clearly with equivalent spacing.

5. Nobody whose native language is Spanish may compete in Groups I and II.

DETAILED CONDITIONS

GROUP I.—Topics for essays must be chosen from a list to be printed in *La Prensa* or a list of the topics will be furnished free upon request by *La Prensa*. This list will appear in the issue of October 15, 1924, and will be reprinted once a month thereafter. An extensive bibliography of each of the topics will be printed in *La Prensa* every day beginning with October 16th, accompanied by detailed suggestions. Length of essay approximately 600 words. Certification that the candidate has composed himself, without the aid of a teach or a Spanish-speaking person, the essay presented, must accompany the essay. This certificate must be signed either by the head of the Department of Spanish in the secondary school or by the Principal of the School.

GROUP II.—Topics for essays must be chosen from a list to be printed in *La Prensa* on October 15, 1924, which list will be reprinted once each month thereafter, or a list of the topics will be furnished free upon request by *La Prensa*. An extensive bibliography of each of the topics will be printed in *La Prensa* every day beginning October 16th, accompanied by detailed suggestions. Length of essay, approximately, 1500 words. Certification to be made by the head of the Department of Spanish of the college or a professor acting in that capacity.

GROUP III.—There will be no limitation as to number of words. The essay may be that presented in the 1924-25 scholastic year as a thesis by a candidate for the degree of A.M. in the department of Romance languages or Department of Spanish, and his topic must have reference to the Spanish language, literature, or similar topics in relation to Spain or Spanish America in general or any one country of Spanish America. Certification to be made as in Group II. Subjects will be suggested in *La Prensa* but not prescribed.

GROUP IV.—There will be no limitation as to number of words. The essay or book may be that presented in the 1924-25 scholastic year as a thesis by a candidate for the degree of Ph.D., in the Department of Romance languages or Department of Spanish, and accepted by such a Department and his topic must have reference to the Spanish language, literature, or similar topics in relation to Spain or Spanish America in general or any one country of Spanish America. Certification to be made as in Group II.

GROUP V.—There will be no limitation as to number of words, but the topic must be a pedagogical one concerned with the teaching of Spanish in secondary schools. Certification must be made by the Principal of the School, or by the Superintendent of Schools in the city or town in which the teacher is employed. Subjects will be suggested in *La Prensa* but not prescribed.

METHOD OF DETERMINING AWARDS

1. Expiration date. All manuscripts, except those in Groups III and IV, which must be presented before September 1, 1925, must be delivered to the Regional Chairman on or before April 1, 1925.

2. There are to be five Regional Committees and one Central Committee. The Regional Committees may appoint subcommittees of one or more persons if they deem it expedient, the chairman of each committee assuming responsibility for the work of such assistants. These committees will each be composed of:

Two secondary school teachers of Spanish to have charge of the essays of Group I; one college professor to have charge of essays in Group II; one college professor, head of a department of Romance languages or of a department of Spanish, or subdivision of Spanish to have charge of essays in Group III and one secondary school teacher of Spanish to have charge of essays in Group V. These five members of each committee will be members of the American Association of Teachers of Spanish. These committees shall select their own chairman.

3. Each Regional Committee will select one essay of those submitted from their region as the best suited in their opinion for the award of first prize in each of the Groups, I, II, III and V; likewise, they will select one essay for each of the awards of second and third prizes. Similarly each Regional Committee may select for Group I, twelve essays for the award of \$25 each and fifteen essays for the award of \$15 each, thirty-five essays for the awards of \$10 each and for Group II five essays for the award of \$25 each and ten for the award of \$10 each. That is, each Regional Committee may select the following number of essays, but not more, providing that in the opinion of the members of the committee such number of essays merit prizes:—sixty-five in Group I, eighteen in Group II, three in Group III and three in Group V, or a total of eighty-nine essays.

4. Each Regional Committee will forward to the Central Committee, care of *La Prensa*, 245 Canal Street, New York City, on or before May 1, 1925, the essays that they have selected according to above plan. This Central Committee shall select from the essays forwarded by the five Regional Committees the essay which they consider deserving of the first, second and third prizes in Groups I, II, and V, and for the Group I the twelve to which the awards of \$25 should be made and the fifteen to which the \$15 awards should be made and the thirty-five to which the \$10 awards should be made; for Group II the five to which the award of \$25 should be made, and the ten to which the \$10 awards should be made. The committees will make the selections for Group III after September 1, 1925. All Group IV contestants should send their articles or books to the Central Committee in New York. This Central Committee will announce through *La Prensa* the names of the winners of all groups except III and IV on or before June 1, 1925.

5. The regions into which the country will be divided are as follows:

First Region: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania.

Second Region: Delaware, Maryland, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Kentucky.

Third Region: Ohio, Indiana, Illinois, Michigan, Wisconsin, Iowa, Minnesota, Missouri, Arkansas, Louisiana.

Fourth Region: North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Colorado, Wyoming, Montana, Idaho.

Fifth Region: Texas, Arizona, New Mexico, Utah, Nevada, California, Oregon, Washington.

(Regional Committees for these divisions will be announced later.)

6. Each candidate will write at the head of his essay the Group in which he is competing (Group III, for example) then the title of the essay, and below that a pseudonym followed by a number (for example, "El Curioso Impertinente"—448); both to be selected by him. This same pseudonym and number, together with his Group indication, will be written on the outside of a legal size envelope, and within the envelope will be placed a slip of paper on which is written this pseudonym together with the number and his Group indication and below (1) his real name, (2) his home address, and (3) the name of the school or college with which he is connected and its address, thus:

Group III (followed by title)

El Curioso Impertinente, 448,

John Jones,

Smith's Corners,

Utah

Montserrat College

Bingville

Colo.

This envelope should then be sealed and attached to the essay, and the two should be sent by registered mail to the Chairman of the Region in which the candidate lives while studying (or while teaching).

7. *La Prensa* will publish in its columns the essays of the winners of the first, second and third prizes in Groups I, II and III. In cases of the essays in Group III, the type will be arranged in such form as would make it possible to make plates therefrom for printing as theses those essays that the writers have to present in a university in book form for the degree of A.M. These plates will then be available at cost to the winners in this group. The three winning articles in Group V will be published in *HISPANIA*, the official organ of the American Association of Teachers of Spanish, published in California.

8. The Central Committee shall appoint a special committee to choose the doctoral thesis or dissertation. (Group IV) to which the prize of \$500 shall be awarded. This Committee on the Doctoral Dissertation shall be composed of five university professors of Spanish or of Romance languages who shall be chosen jointly by the presidents of the Modern Language Association of America and the American Association of Teachers of Spanish, subject to the approval of the Central Committee. Prize for this group will be awarded after September 1, 1925.

9. The postal expenses incurred by each committee in handling the essays will be defrayed by *La Prensa*. These expenses should not exceed \$10 for each committee.

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VOLUME VIII

MARCH, 1925

NUMBER 2

109 131-3

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912.

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HISPANIA

VOLUME VIII

March, 1925 .

NUMBER 2

JOSÉ ASUNCIÓN SILVA, POETA COLOMBIANO

La personalidad artística de José Asunción Silva, nacido en la ciudad de Bogotá en el año de 1860, señala una etapa nueva en el desarrollo lento y armonioso de la poesía lírica colombiana, que tan noble y alto puesto ocupa en la América española. A pesar de ser Colombia un país relativamente joven y de haber recibido casi siempre influencia directa de Francia, Italia, Inglaterra y Alemania, en lo que se refiere a su literatura, ha sido ésta en no pocas ocasiones el reflejo de los movimientos literarios que se han verificado en la Madre Patria. Rica savia nos vino siempre de la Península. Como en ella tuvimos en Colombia la escuela pseudoclasicista, la realista y la romántica. Sin embargo, con Silva el proceso se invirtió, pues con él comenzó el tan discutido modernismo. Muchos críticos han llamado al poeta bogotano "el último de los románticos y el primero de los simbolistas," porque él, sin apartarse de la estética romántica de manera muy notable, fué quien dió impulso inicial y vigoroso al movimiento modernista, que habría de conmover los cimientos seculares sobre los cuales reposaba la poesía castellana, y que alcanzó en la América española una culminación admirable y victoriosa con el nicaragüense Rubén Darío, el mejicano Amado Nervo, el argentino Leopoldo Lugones, el colombiano Guillermo Valencia, y tantos más que no es preciso mencionar.

José Asunción Silva ha sido objeto de muchos y muy variados estudios críticos. Incomprendido en su patria durante los primeros años de su carrera literaria, fué ridiculizado y aun despreciado por todos los que allí vivían adheridos a los preceptos de la métrica castellana, y por los que no estaban preparados para aceptar sus atrevidas e innovadoras concepciones estéticas. En los últimos años, no obstante, su obra ha ido alcanzando cada vez mayores proporciones. Don Juan Valera dice de Silva que "es el más delicado y

profundo de los líricos hispano-americanos"¹; Alfred Coester lo llama "gran poeta," y considera muchas de sus producciones "dignas de ocupar el mismo puesto entre las mejores de la escuela modernista"²; Isaac Goldberg afirma que "Silva habría disputado a Rubén Darío la dirección de dicha escuela en la América del Sur y en España si no se hubiese suicidado a edad muy temprana"³; y, finalmente, para no hacer más citas, el admirable Remy de Gourmont nos habla en estos términos: "La lengua española, libre y rejuvenecida, en las viejas colonias de Castilla vive una vez más, esplendorosamente. El lenguaje del colombiano Asunción Silva es más sutil y más claro que el rudo español clásico." Y luego agrega con delectación parisiense, "en Silva la frase, construida a la manera francesa, sigue un curso más lógico, más de acuerdo con el ritmo natural del pensamiento."⁴ Esto dicen del poeta bogotano los extranjeros que han estudiado su obra y tienen autoridad para juzgarla. Nosotros, al presente, queremos penetrar de nuevo en ella, no con el propósito de deducir nuevas conclusiones quizá, sino con el deseo de rendir sencillo y sincero homenaje al cantor de nuestra ciudad adoptiva.

Valera, con jovialidad y penetración, nos dice del romanticismo, en sus ensayos críticos sobre el Duque de Rivas, Zorrilla y Espronceda: "Como escuela literaria, consistió en parte el romanticismo en renegar de las divinidades del Olimpo, en hablar de Jehobá, en poblar el mundo, no ya de semidioses paganos, sino de ondinas, huríes, brujas, sálfides y hadas, o en dejarle vacío de toda apariencia que no fuese natural y conforme al testimonio de los sentidos. En cuanto a la forma, los románticos la desatendieron, presumiendo de espiritualistas y poniendo la belleza en lo substancial y eterno y recóndito. El poeta no escribía, ni debía escribir, por arte sino por inspiración; su existencia debía tener algo de extravagante y de excepcional; hasta en el vestido se debía diferenciar el poeta de los demás hombres, y el universo entero le debía considerar como un apóstol con misión especial que cumplir sobre la tierra. Víctima de su misión y de su genio, no comprendido por el vulgo, el poeta debía ser infeliz, debía ser planta maldita con frutos de perdición. En sus amores debía el poeta aspirar a un ideal de perfección que nunca se realizase en el mundo, ni por asomo se hallase en mujer alguna; y sin embargo él

¹ Valera, *Cartas Americanas*.

² Coester, *Literary History of Spanish America*.

³ Goldberg, *Studies in Spanish-American Literature*.

⁴ De Gourmont, *Etudes Littéraires*.

debía amar a una mujer con delirio, imaginando en ella la maga de sus sueños, a la paloma del diluvio y a la rosa de Jericó; mas al cabo debía el poeta palpar la realidad, conocer lo vulgar del objeto de sus amores, maldecirlo y menospreciarlo, y luego llorar las ilusiones perdidas, ya blasfemando de Dios y de sus santos, ya echándose a los pies de sus altares y entonando plegarias a la Virgen y a Jesús. En fin, ya estuviese enamorado, ya desengañado, ya hastiado, ya fuese incrédulo, ya creyente, todo poeta romántico debía hablarnos siempre de sí mismo."

Hemos copiado estas palabras por darnos ellas una idea casi justa de lo que fué en España la escuela romántica que tan honda influencia ejerció en las letras colombianas, y que, aunque extinguida en parte allá por los años de 1885, había dejado en Colombia, como en otros países, una fuerza viva y propulsora, una nueva filosofía del arte, si no enteramente verdadera, sí más pura y comprensiva que la que, antes del romanticismo, había inspirado a los poetas europeos y americanos y había impulsado aun a muy claros ingenios por el camino de la imitación de los clásicos, unas veces servil y ciega, otras pueril, inoportuna y absurda.

Silva fué el primero en apartarse de la tradición. ¿Hasta qué punto fué romántico y modernista? Desde edad muy temprana Silva, que fué ante todo y por sobre todo un gran poeta y un artista de verdad, había estudiado las mejores obras de los clásicos. Pero su alma sensitiva, enardecida por los espasmos líricos de Shelley, Goethe y de Musset, dejó ver bien pronto la acción de estos románticos, y la estética de éstos sirvió por ello de base fundamental a la obra del poeta colombiano. Silva, como ellos, cantó siempre lo que sintió y de la manera que lo sintió, convencido como estaba de que toda mentira del sentimiento es ajena a toda sana estética y de que tal mentira, de por sí, falsifica y envilece la obra artística, o aminora y disloca sus valores sustanciales. Fué Silva un romántico. Más en el romanticismo de Silva hay algo de nuevo y de único: él no buscó, ni en lo raro ni en lo exótico, la fuente de su inspiración: lo que para otros fué la belleza misma por ser inaccesible en el espacio o en el tiempo, fué para Silva un motivo estético tan digno como otro cualquiera. Rarísima vez le oímos hablar de ciudades lejanas o desaparecidas, de islas encantadas, de jardines de ensueño nunca vistos, de palacios habitados de hadas y princesas, de monstruos horribles, de mujeres crueles y traidoras. . . . No se puede hablar de las

ciudades de Silva, ni de sus paisajes, ni de sus aves favoritas, ni de sus jardines predilectos, ni de nada por el estilo, como puede hacerse al discutir cualquiera de los románticos. En Silva hubo nostalgias de lo desconocido misterioso y ansias de eternidad y de infinito, pero tales nostalgias y tales ansias fueron en él algo muy íntimo, muy sincero, muy libre de mera afectación literaria. . . . Silva no fué extravagante, ni excéntrico, ni andariego. Descendiente de linajuda familia santaferña,⁵ para la cual el culto del hogar, la verdad y la virtud era como nueva religión, José Asunción, hombre refinado, caballeresco y excepcionalmente bello, fué el hijo amante, el hermano querido y respetado, el amigo ejemplar en quien se buscaba siempre franca e hidalga compañía. Nacido en Bogotá, la ciudad vetusta, culta y tradicionalista, Silva pasó en ella casi toda su vida, como si la amada ciudad fuese para él todo un mundo de luminosas visiones y de encantos finos y delicados. Si recorremos todas las páginas escritas por nuestro poeta, encontraremos en ellas no más que palabras familiares y sencillas, palabras de todos los días, puras y comunes, que nunca pueden ser en él ásperas o disonantes, porque su genio de artista las revistió siempre de suaves velos de elegancia y de espiritualidad.

La pasión por la distancia, real o psicológica, que tanto preocupó y no pocas veces inspiró a los más de los románticos, tiene en Silva un carácter nuevo y original que muestra hasta qué tanto el poeta, sin ocultar su romanticismo, traspasó los linderos de la poesía modernista. Y es que Silva, en vez de alejarse de sí mismo o de su ambiente para recorrer con la imaginación distancias imposibles, en lugar de cernerse en alas de la fantasía por entre las traidoras perspectivas del espacio, prefiere penetrar dentro de sí mismo y recorrer, con paso furtivo y silencioso, todas las reconditeces de su ser atormentado y complejo. A veces el poeta recuerda y contempla emocionado los días de su niñez; otras analiza su presente; otras adivina y presente el porvenir. Y al hacerlo, es tal el lirismo que anega su alma entera de artista, que de sus labios brota el canto, trayendo consigo riquísimo tesoro de imágenes que nos muestran cómo las cosas que rodeaban sus sentidos cobraban una nueva vida humanizada al filtrarse por el prisma milagroso de su temperamento exquisito, dulce y dolorido. . . . Candoroso como los buenos niños,

⁵ Bogotá se llamaba antes Santa Fé, y por lo mismo hoy llamamos Santaferño todo lo que es tradicional y castizo para los bogotanos.

el poeta rememora las horas alegres e inefables de su infancia, y se conmueve al evocar la imagen de aquellos personajes, Caperucita, el Gato con Botas, el Pulgarcito, y tantos más, que habitan el mundo bello y apacible de los niños que aman y que sueñan. . . . Oigámosle:

"Con el recuerdo vago de las cosas
que embellecen el tiempo y la distancia,
retornan a las almas cariñosas,
cual bandada de blancas mariposas,
los plácidos recuerdos de la infancia.

; Caperucita, Barba Azul, pequeños
liliputienses; Gulliber gigante,
que flotáis en las brumas de los sueños,
aquí tendes las alas,
que yo con alegría
llamaré para haceros compañía
al ratoncito Pérez y a Urdimalas!"

Pero Silva no solamente recuerda los personajes con quienes pasó sus primeros años de niño imaginero. También fué niño travieso y juguetón, y con cariño vuelve los ojos al pasado cuando, abandonada la escuela tediosa y fatigante, él acudía con sus amigos en busca de aventuras y de distracciones:

"En alas de la brisa
del luminoso agosto, inquieta
a la región de las errantes nubes
hacer que se levante la cometa,
en húmeda mañana;
con el vestido nuevo hecho girones,
en las ramas gomosas del cerezo
el nido sorprender de copetones;
escuchar de la abuela
las sencillas historias femeninas,
abandonar la escuela
y organizar horrisona batalla
en donde hacen las piedras de metralla
y el ajado pañuelo de bandera;
componer el pesebre
de los silos del monte levantados;
tras del largo paseo bullicioso
traer la grama leve,
los corales, el musgo codiciado . . .
y en perspectivas nunca imaginadas,
hacer de áureas arenas los caminos
y de talco brillante las cascadas.

Los reyes colocar en la colina,
y en el portal el Niño-Dios riente
sobre el mullido lecho
de musgo gris y verdecino helecho.

¡Alma blanca, mejillas sonrosadas,
cutis de níveo armiño,
cabellera de oro,
ojos vivos de plácidas miradas,
cuán bello hacéis al inocente niño!
Infancia, valle ameno,
de calma y de fresca bendecida
donde es suave el rayo
del sol que abraza el resto de la vida.
¡Cómo es de santa tu inocencia pura,
cómo tus breves dichas transitorias,
cómo es de dulce en horas de amargura
dirigir al pasado la mirada
y evocar sus memorias!"

- El poeta, desilusionado y amargado, busca en las emociones que experimentara de niño, consuelo para sus males morales. Por ello le vemos insistir en traer a su memoria todo lo que vió, sintió y amó cuando todavía no se había asomado a mirar, con ojos de hombre, los abismos del misterio, cuando todo era para él motivo de alegría y de entusiasmo candoroso, porque todavía "el vicio de la literatura," (como él mismo decía) no había tentado su alma, ni el afán de la filosofía había destrozado su corazón. Escuchemos lo que nos dice de los cuentos que de los labios de la abuelita brotaban anhelosos de inspirar y divertir al nieto que desde edad temprana mostraba inclinaciones pesimistas:

"¡Fantásticos cuentos de duendes y hadas,
llenos de paisajes y de sujestiones,
que abríis a lo lejos amplias perspectivas
a las infantiles imaginaciones!

* * *

¡cuentos más durables que las convicciones
de graves filósofos y sabias escuelas,
y que rodásteis con vuestras ficciones
las cunas doradas de las bisabuelas!

¡Fantásticos cuentos de duendes y hadas,
que pobláis los sueños confusos del niño,
el tiempo os sepulta por siempre en el alma
y el hombre os evoca con hondo cariño!"

Hombre educado en un hogar católico, abandonó más tarde la fé — de sus mayores. Mas lo artista en él nunca dejó de hallar motivos estéticos en su vida de creyente, ni en las formas exteriores del culto religioso. Con unción verdadera entona un himno de suave y mística recordación al día aquel, venturoso para todos los niños, en que el alma pura e inocente va por vez primera a los altares de su Dios, y recibe de manos del sacerdote el símbolo de la comunión:

“Todo en esos momentos respiraba
una pureza mística:
las luces matinales que alumbraban
la ignorada capilla,
los cantos religiosos que pausados
hasta el cielo subían,
el aroma suave del incienso
al perderse en espiras,
las voces ulteriores de otro mundo
sonoras y tranquilas,
los dulces niños colocados junto
al altar de rodillas
y hasta los viejos santos en los lienzos
de obscura vaga tinta,
bajo el polvo de siglos que los cubre
mudos se sonreían.”

Lo que fué y ya no es, es decir, lo que por haber sido resulta ser posesión ideológica que ni el tiempo ni los hombres pueden cambiar, tiene para Silva poderosísima sugestión inefable, que él trata de expresar en versos que tienen ya definido sabor modernista. Las cosas viejas y casi olvidadas le hablan a él un lenguaje íntimo e inesperado que mucho lo atrae:

“Las cosas viejas, tristes, desteñidas,
sin voz y sin color, saben secretos
de las épocas muertas, de las vidas
que ya nadie conserva en la memoria.
Y a veces a los hombres, cuando inquietos
las miran y las palpan, con extrañas
voces de agonizante dicen paso,
casi al oído, alguna rara historia
que tiene oscuridad de telarañas,
son de laúd y suavidad de raso.”

* * *

El pasado perfuma los ensueños
con esencias fantásticas y añejas,

y nos lleva a lugares halagüeños
 en épocas distantes y mejores;
 por esto a los pobres soñadores,
 les son dulces, gratísimas y caras,
 las crónicas, historias y consejas.
 las formas, los estilos, los colores,
 las sugerencias místicas y raras
 ; y los perfumes de las cosas viejas !"

El poeta es hombre del siglo, complicado y sensitivo. Sin embargo,
 — no ha dejado de ser niño, y si lo presente le niega motivos de ensueño,
 de misterio y de encanto estético, entonces se vuelve hacia atrás, hacia
 el pasado, que guarda para él un incentivo tan extraño e inquietante
 como el de la muerte misma :

"En los húmedos bosques, en otoño,
 al llegar de los fríos, cuando rojas
 vuelan sobre los musgos y las ramas
 en torbellinos las marchitas hojas,
 la niebla al extenderse en el vacío
 le da al paisaje mustio un tono incierto,
 y el follaje do huyó la savia ardiente
 tiene un adiós para el verano muerto,
 ¡ y un color opaco y triste
 como el recuerdo borroso
 de lo que fué y ya no existe !

En los antiguos cuartos hay armarios
 que en el rincón más íntimo y discreto,
 de pasadas locuras y pasiones
 guardan, con aroma de secreto,
 viejas cartas de amor, ya desteñidas,
 que obligan a evocar tiempos mejores,
 y ramilletes negros y marchitos,
 que son como cadáveres de flores,
 ¡ y un color opaco y triste
 como el recuerdo borroso
 de lo que fué y ya no existe !

Y en las almas amantes, cuando piensan
 en perdidos afectos y ternuras,
 que de la soledad de ignotos días
 no vendrán a endulzar horas futuras,
 hay el hondo cansancio que en la lucha
 acaba de matar a los heridos,
 vago como el color del bosque mustio,

como el dolor de los perfumes idos,
¡ y el cansancio aquel es triste
como un recuerdo borroso
de lo que fué y ya no existe!"

El corazón delicado y tierno de Silva aparece a flor de alma infantil al querer penetrar con mirada de artista en el alma sutil y humanizada de las cosas. Su lirismo es verdadera poesía, pura y palpitante. Al recorrer las páginas de un libro suyo notamos, a medida que avanzamos, que la obsesión de la muerte, del misterio y del infinito va ganando terreno en su espíritu. Sus versos se hacen cada vez más vaporosos, más imprecisos y sugestivos; las ideas brotan de ellos envueltas en humos de ensueño y empapadas en amargo licor de pesimismo y de desesperanza. Cada poema suyo parece ser un grito doliente y amortiguado, que nos llega al corazón, como si viniera de otra vida; tal es la delicadeza de los sentimientos del poeta, tal el tono de sus lamentaciones. Parece que Silva sufriera en silencio, y que no quisiese mortificar ni perturbar a nadie con sus quejas. Sus palabras son, sí, la expresión sincera y pura de la inquietud que toda alma profundamente humana experimenta al contemplar el Universo. Por ello podríamos decir que Silva fué un filósofo lírico, si es que esta expresión tiene cabida en la crítica estética. . . . En sus más bellos versos muestra siempre la propensión a pensar y a indagar. Quería resolver de manera clara y precisa el difícil problema de la vida y de la muerte, y quería que la solución pudiese satisfacer, al mismo tiempo, su razón y sus sentimientos. Necesitaba vivir.

"Cuando enferma la niña todavía
salió cierta mañana
y recorrió, con inseguro paso,
la vecina montaña,
trajo, entre un ramo de silvestres flores,
oculta una crisálida
que en su aposento colocó, muy cerca
de la cunita blanca. . . .

* * *

Un día después, en el momento
en que la niña expiraba,
y todos la veían, con los ojos
nublados por las lágrimas,
en el instante en que murió, sentimos
leve rumor de alas

y vimos escapar, tender el vuelo
 por la antigua ventana
 que da sobre el jardín, una pequeña
 mariposa rosada. . . .

* * *

La prisión, ya vacía, del insecto,
 busqué con vista rápida;
 al mirar vi de la difunta niña
 la frente mustia y pálida,
 y pensé ¿ si al dejar su cárcel triste
 la mariposa alada,
 la luz encuentra y el espacio inmenso,
 y las campestres auras,
 al dejar la prisión que las encierra
 ¿qué encontrarán las almas?"

Mas no es esto lo único que el poeta se pregunta, acongojado. El anhela conocer la verdad toda, eterna, categórica. Vive dudando, hilvanando ensueños y esperanzas, y buscando en los libros y en la vida la palabra que ha de traerle el consuelo supremo e infinito. Con rara curiosidad el hombre interroga, responde, medita y analiza. Y su razón destruye lo que la visión estética construye. Y por ello él llora, y canta para entretener su corazón adolorido. . . . A pesar de todos sus conocimientos y de haber trajinado muchísimo en el mundo laberíntico de la filosofía, se encuentra tan perplejo y abismado como debió de estarlo el primer hombre, al contemplar el mundo maravilloso que lo rodeaba. No le valió haber estudiado a Aristóteles, ni a Santo Tomás, ni a Spinoza, ni a Kant, ni a Spencer; ninguno de ellos le dió la clave del misterio. . . . El poeta sigue interrogando:

"Estrellas que entre lo sombrío
 de lo ignorado y de lo inmenso,
 semejáis en el vacío
 jirones pálidos de incienso;
 nebulosas que ardéis tan lejos
 en el infinito que aterra,
 que sólo alcanzan los reflejos
 de vuestra luz hasta la tierra;
 astros que en abismos ignotos
 derramáis resplandores vagos,
 constelaciones que en remotos
 tiempos adoraron los magos;
 millones de mundos lejanos,

flores de fantástico broche,
 islas claras en los oceanos
 sin fin ni fondo de la noche. . . .
 ¡Estrellas, luces pensativas!
 ¡Estrellas, pupilas inciertas!
 ¿Por qué os calláis si estáis vivas,
 ¿y por qué alumbráis si estáis muertas?"

Las respuestas que la ciencia da a todos los problemas no satisfacen al poeta. Quiere él humanizarlo todo. Habiendo destruído su fé de cristiano a fuerza de exagerado cultivo intelectual emprendido sin método alguno, se encuentra perdido, irremisiblemente perdido. En nada halla asilo seguro donde resguardarse y descansar. Aterrado vuelve los ojos a la Madre Tierra, "cuna y sepulcro de las cosas," y con mirada suplicante le pide de rodillas la palabra de vida y de consuelo:

"¿Qué somos? ¿A do vamos? ¿Por qué hasta aquí vinimos?
 ¿Conocen los secretos del más allá los muertos?
 ¿Por qué nacemos, madre, dime, por qué morimos?"

Así pregunta Silva, pero

"la Tierra, como siempre, displicente y callada,
 al gran poeta lírico no le contestó nada. . . ."

Pregunta que pregunta va Silva por el mundo. Y a medida que aumentan y se intensifican las torturas de la duda y del análisis, el poeta se va volviendo cada vez más pesimista. No anhela otra cosa más que la quietud sonrosada de los muertos. . . . Los ojos se le llenan de lágrimas y de suspiros el corazón al amanecer de cada día. . . . Sus poemas se hacen amargos; descubren ellos las llagas de su espíritu dulce y escéptico, y muestran el drama terrible que se desarrolla, lentamente, allá en lo íntimo de su ser, en el alma de su alma. Al leer sus últimos versos nos vemos en una atmósfera azulosa de tragedia, y vamos comprendiendo lo terrible y desgarrador que es el conflicto entre las aspiraciones y anhelos de un alma sentimental, por una parte, y por otra las exigencias de un corazón elevado que quiere vivir por encima de las realidades exteriores de todos los días. . . . Nunca es Silva ni doctrinario ni conceptuoso. Pero en cada verso suyo hallamos una idea, amarga y sugeridora, que revela su pasión. Por un fenómeno psíquico muy común en nuestros días, el poeta bogotano, que fué un renovador, fué al mismo tiempo un

hombre profundamente pesimista; el suave cantor entusiasta de la alegría del vivir de los niños, nos habla con frecuencia del dolor y de la muerte. A ésta la pinta siempre como la gran consoladora; en los términos siguientes nos narra el milagro descrito en el *Testamento*:

“¡ Ven, Lázaro! — gritóle
el Salvador, y del sepulcro negro
ensayó caminar, a pasos trémulos,
el cadáver; alzóse entre el sudario,
palpó, miró, sintió, dió un grito
y lloró de contento.

Cuatro lunas más tarde, entre las sombras
del lugar y la hora, entre las tumbas
de antiguo cementerio,
Lázaro estaba sollozando a solas
y envidiando a los muertos.”

x El drama sentimental, que era su continuo vivir, no podía continuar. Era duro y cruel el existir para este gran sensitivo que estuvo siempre apartado de las realidades del mundo. Impotente y angustiado, Silva no quiso esperar el fin natural de sus días, y así, en uno de ellos, abismado ante el misterio de lo desconocido, rindió su corazón a la muerte, dándose un pistoletazo en la viscera que había sido por tantos años el cáliz de tanta amargura. Se suicidó José Asunción Silva, el más delicado y profundo de los líricos hispano-americanos, a la edad de treinta y seis años, cuando su obra comenzaba a rodar por el mundo ganando las almas y desquiciando los viejos preceptos de la métrica española.

El pesimismo de Silva puede merecer censuras de parte de los moralistas y sociólogos. Para el arte es fuente purísima e insondable de inspiración, por la fuerza de su sinceridad y por la novedad de sus expresiones. La obra del poeta santafereño perdurará en la memoria de los amantes del verso. Vencerá al olvido y a la muerte. A todas horas Silva nos gana el corazón. Siempre nos hemos dejado vencer por un alma pura y sincera, cualquiera que sea la atmósfera en que haya vivido, y a despecho del fin a que haya llegado en su peregrinación por el mundo. Es casi seguro que muchos no acepten las ideas de Silva. Esto no importa. En su obra lo que vale es el sentimiento, que no respira en lo abstracto, como las ideas, sino que está íntimamente ligado a las cosas que rodean nuestra existencia. En los poemas de Silva palpita un gran corazón de ritmo suave,

delicado y regular que no deja de hallar simpatía en ninguno de nosotros. Y por eso lo amamos.

Hemos tratado, hasta aquí, de descubrir en qué consistió el romanticismo de Silva, y hemos ido señalando algunas de las cualidades mentales y morales del poeta. Para formarse una idea completa y justa de su obra es preciso analizarla toda, cosa que no cabe dentro de los límites estrechos de éste nuestro humilde estudio. No lo concluiremos, sin embargo, sin llamar la atención de nuestros lectores hacia otro aspecto de la misma. Dijimos antes que Silva fué el iniciador del modernismo. ¿Qué razones nos asisten para hacer tal afirmación? Silva fué profundamente subjetivo. ¿Por qué, pues, hemos de llamarle el Precursor?

Silva fué un enamorado de la forma. Descepcionado del mundo y de los hombres, buscó en el arte y en el amor algo así como el reflejo de lo infinito y de lo eterno que él ansiaba poseer. Y a uno y a otro se entregó con devoción y éxtasis de enamorado, bajo el influjo de alto y castísimo idealismo. Para él, el "verso es vaso santo" en donde sólo puede "ponerse un pensamiento puro," y el amor es "ternura vaga; lo que inspiran los niños enfermizos, los tiempos idos y las noches pálidas." No fué hombre violento ni mucho menos práctico. Gran soñador y grande artista, quiso Silva que sus versos fuesen la verdadera expresión de sus visiones del universo. No es poeta descuidado: ansía siempre "dominar las frases indóciles para hacer que sugieran los aspectos precisos de la realidad y las formas vagas del sueño," y su anhelo lo hace olvidarse de todo para poder pulir con perfección y preciosura un poema. Fiel a la tradición simbolista, que había aprendido en Mallarmé y acaso en Verlaine, Silva desea que en sus versos el ritmo siguiese, no el curso indicado por la razón, ni el señalado por los viejos preceptistas de la rima, sino un curso más hondo y flexible y espontáneo que correspondiese de modo más preciso al ritmo de la emoción y del sentimiento . . . El ritmo de sus versos es como la curva que obedece a las leyes de un álgebra dinámica del espíritu. . . . Convencido como estaba de que en el arte verdadero la forma y el contenido se identifican, no vaciló nuestro poeta en dar a sus versos una nueva forma externa capaz de dar cuerpo, en las palabras rimadas, a sus propias visiones, todas originalísimas y únicas. Los preceptistas fueron, pues, echados al olvido, y nuestro vate encontró nuevos metros, y combinó los viejos de manera inusitada. Y no con-

tento con dar al ritmo musical la parte que otros modernistas le han dado, Silva fué más lejos todavía introduciendo en sus versos algo más sustancial y recóndito, el ritmo de la imagen. Por ello su poesía resulta altamente subjetiva y modernista; viene a ser una verdadera música de ideas y de imágenes, y música tal, que cada idea y cada imagen nos trae al alma, no una forma clara y precisa, sino que antes bien ocasiona en nosotros un desequilibrio emocional muy íntimo, del cual surge, como por encanto, el ensueño o la visión puramente estética. Por esta razón en muchos poemas de Silva, *Luz de Luna* . . ., *Nocturnos*, etc., las palabras carecen de contornos definidos, al modo clásico, y parece que estuvieran envueltas en neblinas opacas, azulosas y al mismo tiempo transparentes y blanquecinas. . . . No sabemos exactamente lo que experimentamos al leer tales poemas. Los sentimos y los vivimos, y nada más. Algo nos sugieren que no sabemos, con precisión lógica, qué es. Y en ellos el ritmo de los sonidos es tan sutil y aéreo, que no hiere el oído más delicado, ni se hace casi perceptible; es "música de alas," silenciosa y sugeridora lo que escuchamos al leerlos. En toda su obra predominan los conceptos que más difícilmente podemos representar en formas plásticas. Vive el poeta en un mundo ideal poblado de formas delicadas e imprecisas, donde el aire, sutil y vaporoso, tiene colores pálidos; donde los sonidos que se escuchan son todos vagos susurros; y donde las cosas, marchitas y desteñidas, hablan tan sólo el lenguaje de los suspiros y de los recuerdos.

Tentados estamos de reproducir aquí varios de los otros grandes poemas de Silva, *Don Juan de Covadonga*, *Día de Difuntos*, por ejemplo, que tan alto puesto tienen en todas las antologías. Pero el espacio acorta, y tenemos que terminar, no sin referirnos al famoso *Nocturno*, por ser éste quizá la única obra maestra de la poesía española del siglo XIX, y sin duda la más noble contribución que Colombia ha hecho a la literatura universal, a excepción de *María*, la novela de Isaacs. El *Nocturno* ha sido traducido a todos los idiomas modernos, y muestra, en su totalidad, la personalidad moral, intelectual y artística del poeta bogotano. Acerca de este poema han circulado muchas leyendas, absurdas las más, por no saberse bien cuál fué su verdadero origen. Parece que Silva, desilusionado aun del arte, buscó en el castísimo y bello amor de su hermana Elvira, el agua lustral que borrara sus pecados sentimentales e intelectuales. Se dice que Silva, acompañado de la dulce Elvira, solía pasear a la

luz de la luna por los campos de su hacienda de la Sabana de Bogotá. Murió Elvira, y José Asunción, triste y abandonado, dió a su deses-
perado idealismo forma comunicativa en este poema que hoy "rezan"
en voz baja todas las jóvenes colombianas, como tributo a quien
supo cantar todas las angustias de su pueblo. Escuchemos el *Nocturno*:

"Una noche,
una noche toda llena de murmullos, de perfumes y de músicas de alas;
una noche
en que ardían en la sombra nupcial y húmeda las luciérnagas fantásticas
a mi lado, lentamente, contra mi ceñida toda, muda y pálida,
como si un presentimiento de amarguras infinitas
hasta el más secreto fondo de las fibras te agitara,
por la senda florecida que atraviesa la llanura
caminabas;
y la luna llena
por los cielos azulosos, infinitos y profundos esparcía su luz blanca;
y tu sombra
fina y lánguida,
y mi sombra
por los rayos de la luna proyectadas,
sobre las arenas tristes
de la senda se juntaban,
y eran una,
y eran una,
y eran una sola sombra larga,
y eran una sola sombra larga,
y eran una sola sombra larga. . . .

* * *

Esta noche
solo; el alma
llena de las infinitas amarguras y agonías de la muerte,
separado de tí misma por el tiempo, por la tumba y la distancia,
por el infinito negro
donde nuestra voz no alcanza,
mudo y solo
por la senda caminaba. . . .
Y se oían a lo lejos los ladridos de los perros a la luna,
a la luna pálida,
y el chirrido
de las ranas. . . .
Sentí frío. Era el frío que tenían en tu alcoba
tus mejillas y tus sienes y tus manos adoradas,
entre las blancuras niveas
de las mortuorias sábanas.

Era el frío del sepulcro, era el hielo de la muerte,
era el frío de la nada. . . .
Y mi sombra
por los rayos de la luna proyectada,
iba sola,
iba sola,
iba sola por la estepa solitaria;
y tu sombra esbelta y ágil,
fina y lánguida,
como en esa noche tibia de la muerta primavera,
como en esa noche llena de murmullos, de perfumes, y de músicas de alas,
se acercó y marchó con ella,
se acercó y marchó con ella,
se acercó y marchó con ella . . . ¡ Oh, las sombras enlazadas!
¡ Oh, las sombras de los cuerpos que se juntan con las sombras de las almas!
¡ Oh, las sombras que se buscan en las noches de tristezas y de lágrimas!

FIN

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NOTA: Véase el volumen de prosas y versos de Silva coleccionados y publicados por B. Sanín Cano.

LA VERDAD SOSPECHOSA IN THE EDITIONS OF 1630 AND 1634¹

When Alarcón returned to Spain from Mexico, late in the year 1613, after his fruitless attempts to secure a post of honor and emolument in the Mexican capital, he found the literary life of Madrid brilliant in the extreme and a little hectic. Spain was setting the pace for the rest of the world in such matters and the talent of the country was concentrated in the capital. Lope de Vega was in the full glory of his genius and of his popularity, his every *estreno* a triumph, his name on every lip. Tirso de Molina, Vélez de Guevara and a host of lesser luminaries were flooding the stage with *comedias* full of vigor, of movement, of rapid and more or less tumultuous action.

Alarcón, seeing that his pretensions to office were likely to be long deferred, threw himself into the midst of the brilliant galaxy of poets, dramatists and wits who made up the intellectual life of the capital. Realizing that his genius was not so fecund as to cope with the enormous productivity of Lope and Tirso on even terms and on their own ground, he, after a few tentative experiments in the prevailing manner, e.g. *El semejante a sí mismo*, *La cueva de Salamanca* and *El desdichado en fingir*, abandoned for the most part the play of romantic intrigue in favor of the comedy of manners, of morals, of accurate and often satirical observation. Lacking the exuberant imagination of Lope, he also eschewed the latter's hasty and slapdash methods. The plays of his maturity, e.g. *La verdad sospechosa*, *Las paredes oyen*, *El examen de maridos*, show evidence of the greatest care in composition, and of conscientious and painstaking correction, even in small details, until he arrived at the adequate expression of his precise thought. A comparison of the unauthorized version of his finest play, *La verdad sospechosa* (1630), with the edition given out under his own hand, so to speak, four years later, may throw some light upon his method of revision.

Of this play three versions are extant which appeared during the author's lifetime.

¹ For material contained in the traditional versions I have referred to A. Reyes, *Ruiz de Alarcón, Teatro*, Madrid, 1918; for material not so contained the references are to the version found in *Parte 22* of the *Comedias de Lope de Vega*, Zaragoza, 1630. Where merely the abbreviation v. is given it will be understood that the reference is to Reyes. The readings are my own.

A. The Osuna Manuscript, a MS contemporary but not autograph, from the library of the Duke of Osuna and now in the National Library (No. 15646).

B. The version contained in *Parte Veynte y Dos de las Comedias del Fenix de España Lope de Vega Carpio*, Zaragoza, 1630.

C. That found in *Parte Segunda de las Comedias del Licenciado Don Ivan Ruyz de Alarcon y Mendoça, Relator del Consejo Real de las Indias*, Barcelona, 1634.

The Osuna manuscript and the edition of 1630 represent essentially the same version, barring copyist's errors and misprints, and need not for our present purpose be considered separately. For the sake of brevity I shall refer hereinafter to the MS as A, to the 1630 edition as B and to the edition of 1634 as C.

In the prologue *Al Lector* to the *Parte Segunda*, Alarcón says:

"Qualquiera que tu seas, o mal contento (o bien intencionado) sabe que las ocho Comedias de mi primera parte, y las doze desta segunda son todas mias, aunque algunas han sido plumas de otras cornejas, como son el Texedor de Segouia, la verdad sospechosa, examen de maridos, y otras que andan impressas por de otros dueños: culpa de los Impressores, que les dan las que les parece, no de los Autores a quien las han atribuydo, cuyo mayor descuydo luzе mas que mi mayor cuydado; y assi he querido declarar esto, mas por su honra que por la mia, que no es justo que padezca su fama notas de mi ignorancia; mas con todo no te arrojes facil a condenar las que te lo parecieren, aduierte que han passado por los bancos de Flandes, que para las comedias lo son los del teatro de Madrid; y mira que en este consejo hago mas tu negocio que el mio, que siendo mordaz, ganaràs opinion de tal, y a mi ni me quitaràs lo (*sic*) que con ellas adqueri entonces (sino miente la fama) de buen Poeta, ni la que oy pretendo de buē ministro vale."

It will be noticed that Alarcón mentions *La verdad sospechosa* among the plays that had been printed previously, but ascribed to other authors. Notwithstanding the ironic modesty of the phrase "autores . . . cuyo mayor descuydo luzе mas que mi mayor cuydado," it is clear from the later lines of the Prologue that Alarcón was sufficiently proud of his work and of such success as it had enjoyed. Without allowing as free play to the imagination as does at times Fernández-Guerra in his remarkable book, *D. Juan Ruiz de Alarcón*

y *Mendoza*,² we may, perhaps, safely assume that Alarcón, publishing in 1634, after he had retired from the dramatic field, with his present reputation established and only the judgment of posterity to face, would naturally take especial pains to correct carefully a play which, like *La verdad sospechosa*, had already been pirated. It is with a brief study of this revision that this paper concerns itself.

Comparing the two texts in their entirety, it will be seen at once that in C Alarcón omitted altogether 8 *redondillas*³ and 4 *quintillas*⁴ which appear in A and B, and that he composed two new *redondillas*,⁵ further, that he completely rewrote one *redondilla*⁶ and the second and third lines of another.⁷ In addition to these, there are a host of minor alterations of lines, half lines and single words.

Considering first the omissions of complete stanzas, it appears that the author's chief purposes were to prune out the superfluous and to avoid the repetition of ideas. (Later on we shall see that he also avoids repetition of words.)

The first example of the omission of a *redondilla* occurs after verse 36. García and his tutor have just arrived from Salamanca. The father courteously inquires of the latter as to his journey:

D. Bel. . . . ¿Cómo ha venido?

Letra. Bueno, contento, honrado
de mi señor don García,
a quien tanto amor cobré,
que no sé cómo podré
vivir sin su compañía.

D. Bel. Dios le guarde; que en efeto
siempre el señor Licenciado
claros indicios ha dado
de agradecido y discreto.

Tan precisa obligación
me huelgo que aya cumplido
García, y que aya acudido
a lo que es tanta razón.

² Madrid, 1871.

³ B. 37-40, 185-189, 197-200, 334-337, 346-349, 373-376, 1117-1120, 1788-1791.

⁴ *Idem.* 1000-1019.

⁵ Reyes 1152-1155 and 2048-2051.

⁶ *Idem.* 1129-1132.

⁷ *Idem.* 1901-1902.

Then comes the *redondilla* en question:

*Que en maestro tan honrado,
y de tan Christiano pecho,
qualquier bien que le aya hecho
está muy bien empleado.*

After which the text continues:

Porque le asseguro yo
que es tal mi agradecimiento,
que como un corregimiento
mi intercesión le alcançó,
según mi amor desigual,
de la misma suerte hiziera
darle también si pudiera
plaça en Consejo Real.*

It is clearly superfluous in the case of a personage who is about to disappear from the action, to establish his honorable or Christian character. Beltrán has rewarded the tutor generously (with the *corregimiento*) for the care of his son, and his purpose now is merely to receive from him an accurate account of the boy's good and bad qualities. The further alteration of a word in the fourth line of Beltrán's speech (i.e., *agradecido* for *bien nacido*, as in A and B) bears out the different conception of the *letrado*, i.e., merely a satisfactory tutor or paid employee. In verses 48-52 Beltrán dismisses any hopes the tutor may have had of further preferment:

.....
que, si con el favor mio
en esse escalón primero
se ha podido poner, ya
sin mi ayuda subirá
con su virtud al postrero.

Neither does it appear that García had done the *letrado* any especial favor, as implied by the third line of the suppressed *redondilla*:

qualquier bien que le aya hecho

The second omission occurs after verse 180. the *letrado* has, with some hesitation, made known to Beltrán his son's vice of lying and

* *Idem.* 23-44.

now is seeking to lessen the shock of the revelation by deprecating its importance. After explaining that the students at Salamanca are after all little more than wild youngsters, he adds:

Mas en la Corte, mejor
su enmienda esperar podemos
donde tan validas vemos
las Escuelas del honor.⁹

*Que la comunicación
de señores circunspectos
a diferentes respetos
llevará su inclinación.*¹⁰

The second *redondilla* is unnecessary, for it does no more than repeat in other words the idea contained in the preceding.

Eight lines below, however, occurs another omission which is not justified on any grounds that I have discovered.

D. Bel. Casi me mueve a reyr,
ver quan ignorante está
de la Corte; ¿luego acá
no ay quien le enseñe a mentir?
En la Corte, aunque aya sido
un extremo don Garcia,
ay quien le dé cada día
mil mentiras de partido.

Now the rejected stanza:

*Y más, que si bien se mira
el daño aquí es diferente,
que allá, si es niño el que miente,
niña será la mentira.*

Y si aquí miente el que está
en un puesto leuantado,
en cosa en que al engañado
la hazienda o honor le va,
¿no es mayor incoueniente
quien por espejo está puesto
al Reyno? . . .¹¹

⁹ *Idem.* 177-180.

¹⁰ B. 185-188.

¹¹ Reyes, 181-195; B. 189-207.

Removing this *redondilla* weakens the transition from García to Don Rodrigo Calderón, if it be he who is alluded to in the person
 en un puesto leuantado.

Three *redondillas* are omitted¹² from the brilliant but rather long enumeration in which Tristán classifies the women of easy virtue to be found in the capital. The purpose of their omission was to cut down the length of the tirade. Each of them repeats or amplifies unnecessarily the characteristics of a particular class of women already described. None introduces a new classification. In the interests of brevity I will refrain from quoting them.

Toward the end of Act I Don Juan reproaches Jacinta for her supposed fickleness in having (as he thinks) attended the fictitious party of García. He cites certain details of the festivities to indicate his familiarity with the circumstances:

ya los fuegos, que a tu coche,
 Jacinta, la salva hizieron;
 ya las antorchas, que dieron
 sol al soto a media noche.
 Ya los cuatro aparadores
 con vaxillas variadas;
 las quatro tiendas pobladas
 de instrumentos y cantores.¹³

All of this is repetition of García's richly imaginative description of the pretended festivities, but is legitimate enough in view of the purpose already indicated. The point once established, further repetition of trivial details is avoided by the author who, in his revision, eliminated the following *redondilla*:

*Los treynta y dos diferentes
 platos, sin los postres y antes,
 y el hombre al fin de Diamantes
 con flechas por mondadientes.*¹⁴

The last of the eight suppressed *redondillas* occurs in García's speech of exultation after he has persuaded his father to believe his wild tale about the forced marriage in Salamanca. Again we have

¹² *Idem.* 334-337, 346-349, 373-376.

¹³ Reyes 1065-1072.

¹⁴ B. 1117-1120.

two consecutive stanzas expressing in different words the same idea. In this case Alarcón retained the second and discarded the first. It is as if he had written the two with the intention of using only the one which pleased him. The same two ideas occur in both and are distributed in the same manner. The superiority of the second is obvious:

*Es padre al fin, y no extraño
con el amor que me tiene
que me crea cuando viene
creyendo que siempre engaña.¹⁵*
¡Qué fácil de persuadir,
quien tiene amor suele ser!
Y ¡qué fácil en creer,
el que no sabe mentir!¹⁶

The four *quintillas* rejected by the author occur consecutively toward the end of the first act. Jacinta has just received from Beltrán the proposal that she bestow her hand upon García, in furtherance of the old gentleman's plan to marry the boy off before his reputation as a liar shall get noised abroad. After the departure of the respectable envoy, Jacinta is lamenting to Isabel that Don Juan's comparative poverty and thus far disappointed hopes of preferment make it necessary for her to do violence to her love for him by considering other suitors. The author originally employed seven admirable *quintillas* in developing this situation. The first three sum up the facts and make clear the points mentioned above, viz., that Jacinta's love is for the poor suitor but that she is forced by circumstances to consider favorably the more advantageous match. This is all that is retained in the final revision. Following the statement of the case Alarcón originally permitted Jacinta to reflect upon the bitterness of the obligations imposed upon her by her rank, as follows:

*¿Ay más dura sujeción
que la fama y opinión
en la principal muger?
¿Ay grillos como tener
calidad y obligación?*

¹⁵ B. 1788-1791.

¹⁶ Reyes 1744-1747.

*¡Que lo mismo que debía,
hazeme bien, me haga mal,
y contra orden natural,
venga a ser desdicha mía
ser yo rica y principal?*

* * *

*O fuerte insufrible fuero,
que prefiera injustamente,
lo vano a lo verdadero,
y que el sujeto que quiero
pierda por un accidente.*¹⁷

Why did Alarcón decide to suppress these three beautiful *quintillas*, in which the language is perfectly moulded to the idea and the idea of itself so natural and appropriate, so appealing and even inevitable in a high-spirited girl who saw her love about to be sacrificed to conventional prejudices? Why should not Jacinta have been allowed her moment of rebellion? It is quite the best thing she says in the play, the only flash of idealism that lifts her above the level of the opportunist. And I suppose that now we have hit upon the reason for the suppression of the lines. Fine as they are, they are not in character. Jacinta is an opportunist. Listen to her again some dozen lines further on:

que en un imposible intento
no apruebo el morir de firme.
Por ventura encontraré
alguno tal que merezca
que mano y alma le dé.¹⁸

This is the real Jacinta and the author, in the strictness of his artistic conscience, recognized the false note struck by the splendid lines and used the knife ruthlessly.

Between the second and third of the *quintillas* just quoted occurs the following, which is mere repetition and was discarded on that ground:

¹⁷ B. 1000-1009 and 1015-1019.

¹⁸ Reyes 989-993.

*Puse en Don Juan mi afición
por su talle y discreción,
y el hábito detenido
desas bodas me ha podido
impedir la ejecución.¹⁹*

The two new *redondillas*, composed for C were both inserted for the sake of logical clearness and, although separated by some 800 verses, refer to the same incident. At the beginning of the second act Camino hands García a note from Lucrecia, which in effect gives him an appointment for the same night under her balcony. In AB García forgets to return a direct answer to the lady. The new *redondilla* in C, beginning

*Esso le dad por respuesta
a Lucrecia.²⁰*

supplies this lack. The rest of the stanza is necessary only because a *redondilla* must have four lines. Later, when García, in the presence of his beloved, is honestly bent upon telling the truth for once and upon convincing her that he is not married to the mythical lady of Salamanca, Alarcón adds to the young man's explanations the matter of the note and the appointment:

*Y como vuestro papel
llegó esforçando mi intento
al tratarme el casamiento
puse impedimento en él.²¹*

which strengthens materially his argument.

At the beginning of the second act, Camino brings a note from Lucrecia to García, who asks the messenger for a description of his mistress. In AB the description begins with the following *redondilla*:

*Es virtuosa Donzella,
sola, viudo el padre, y viejo,
y pues la acéys visto dexo
de encarecer quanto es bella.²²*

¹⁹ B. 1010-1014.

²⁰ Reyes 1152-1155.

²¹ Reyes 2048-2051.

²² B. 1177-1180.

which the author rewrote as follows:

Porque la avéys visto, dexo
de encarecer que es hermosa;
es discreta y virtüosa;
su padre es viudo y es viejo;²³

The improvement is obvious. Notice particularly the very bad second line of the AB stanza

sola, viudo el padre, y viejo,

I wish some lexicographer would say what, if anything, happened to the word *antes* (in the sense of *principios*) between about 1621 and 1634. Alarcón originally used the word four times,²⁴ but in the revision it does not appear at all. Twice he substituted *principios*, altering the line to admit the extra syllable;²⁵ once he dropped out entirely the stanza in which the word appeared,²⁶ and the fourth instance being in rhyme, he must needs rewrite the second and third lines of the *redondilla*:

AB *tantos platos, postres y antes,*
fuegos y tiendas sonantes

altered to read

C *vaxillas de plata y oro,*
*tanto plato, tanto coro*²⁷

the first and fourth verses remaining unchanged. The word evidently had fallen into disfavor with the author.

One of the characteristics of Alarcón's style is the painstaking care with which he seeks to use in a given instance the exact word that expresses best his thought. Comparison of the versions under review brings to light twenty-seven cases in which he altered a particular word with this end in view. I shall cite only a few such, discarding any where there is a possibility of a misprint.

- v. 112 *útil* for *grato*. It might be "useful" for Don Beltrán to learn of his son's faults; it could not be "pleasant."

²³ Reyes 1129-1132.

²⁴ B. 711, 749, 1118 and 1949.

²⁵ Reyes 687 and 715.

²⁶ B. 1117-1120.

²⁷ *Idem*. 1948-1949; Reyes 1901-1902.

- v. 355 *estables* for *leales*. By definition none of the women herein described could be called *leal*.
- v. 1049 *repórtate* for *sosiégate*. (Context: repórtate [sosiégate] y habla passo.) Jacinta, in admonishing D. Juan, is concerned with the outward manifestation of his excitement (loud or violent language, etc.) rather than with his actual state of mind.
- v. 1341 *imaginar* for *sospechar*. The context is:

Los que intentan siempre dan
gran presunción al dinero,
y con esse medio, hallar
entrada en tu pecho quiso,
que devió de imaginar [sospechar]
que aquí le ha de aprovechar
más ser Midas que Narciso.

Leaving *sospechar* in the text would imply that Isabel herself thought that money would be more effective than manly beauty in Jacinta's eyes; a thing which she may, indeed, have thought but would hardly venture to express.

- v. 1489 *esta sofrenada* for *estas afrentas*. Beltrán has been delivering a moderately worded and richly deserved rebuke to García for his lying. The reproof can be properly called a *sofrenada* but not an *afrenta*.
- v. 1603 *las doce* instead of *las once*. There is a sardonic humor in the fact that the watch which betrayed to the father García's presence in the girl's room must needs strike the hour requiring the largest number of strokes. Evidently this idea did not occur to Alarcón until the revision. He at first merely chose an hour more or less appropriate to the adventure in hand.

It has already been indicated that Alarcón sought to avoid the repetition of single words as well as of ideas. He originally began the play as follows:

D. Bel. Con bien vengas, hijo mío.
D. Gar. Dame la mano, señor.
D. Bel. ¿Cómo vienes?

and again in v. 10:

¡Dios te guarde, y qué hombre vienes!

In the revision he altered line 3 to read *¿Cómo vienes?* etc. in order to avoid repeating *venir*.

v. 1404-1406: AB *¿Quién dió principio a las casas
más nobles? Los nobles hechos
de sus primeros autores.*

C *¿Quién dió principio a las casas
nobles? Los ilustres hechos, etc.*

v. 1644-1647: AB *mas, aunque fácil por todos
mi espada y mi fuerça rompen,
no ay fuerça humana que impida
fatales disposiciones;*

C *mi espada y mi furia rompen, etc.*

v. 2088-2090: AB *Ved si estoy bien informado.
¡Oxalá, mi bien, que assí
lo estuviérades de mí!*

C *Ved si estoy mal informado, etc.*

v. 2168-2170: AB *Yo, al menos, si en las señales
se conoce el corazón,
yo juro que ciertos son
por las que he visto, sus males.*

C *ciertos juraré que son, etc.*

v. 3015-3016: AB *Antes nos servirá don Juan de Sosa
en lo de Salamanca de testigo.*

C *en lo de Salamanca por testigo.*

I have found in AB only one clear case of faulty grammatical construction that could not be explained by the possibility of a printer's error. This occurs in v. 2480-2485:

AB *Si os obliga a retraer
mi muerte, no ayáys temor,
que de las leyes de amor
es tan grande el desconcierto
que prendiendo sólo al muerto
queda libre el matador.*

The gerund *prendiendo* stands without grammatical relationship in the sentence. This was corrected in C as follows:

que dexan preso al que es muerto,
y libre al que es matador.

There are several examples of alterations evidently made to avoid a disagreeable succession of sibilants, e.g.,

- v. 211-212 AB *si mal se huviesse casado*
si se muriesse en efeto,
C *si mal se huviera casado*
si se muriera, en efeto,

and

- v. 2730 B *Propuso su sentimiento*
C *Su sentimiento propuso*

There are seven cases in C of the suppression of a useless conjunctive y, e.g.,

- v. 10 AB ¡Dios te guarde, y qué hombre vienes!
C ¡Dios te guarde, qué hombre vienes!

and

- v. 24 AB Bueno, contento, y honrado
C Bueno, contento, honrado²⁸

Five times in C Alarcón made use of the so-called assimilation of the -r of the infinitive to the l- of the following personal pronoun where he had not done so in AB, e.g.,

- v. 6-7 AB que no pudiera llevarlo,
señor, a no mitigarlo, etc.
C que no pudiera llevallo,
señor, a no mitigallo.²⁹

Twice he discarded it and went back to the normal form.³⁰

Thirty times in C he writes *agora* for *aora* when three syllables are required.³¹ The spelling *agora* does not occur in AB.

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²⁸ For others see B. 842, 868, 1396, 1594, 1669.

²⁹ *Idem.* 817, 1811, 1961, 1962.

³⁰ *Idem.* 230, 2851.

³¹ *Idem.* 408, 446, 498, 635, *et passim.*

THE PSYCHOLOGY OF THE SPANISH SUBJUNCTIVE

(A) CERTAIN MISCONCEPTIONS

The instinct of the people has been far more accurate in using the subjunctive than the grammarians have been in explaining it. The latter have constantly sought to mechanize the whole problem by establishing definite rules, though this is psychologically the last method to be applied to a department of language usage which permits the greatest flexibility of individual interpretation as well as the finest distinctions in connotation.

School grammars have been almost as successful as those of more scientific pretension in defining this mood and giving an adequate conception of its use. The psychological background is particularly important in teaching American students, as, having discarded in English all except a few subjunctive remains, they have no intimate contact with living types of this mood in any language. Thus they do not begin foreign language study with that instinctive comprehension of the subjunctive so frequently found in Europeans.

One of the most detailed school grammars¹ gives this description: " . . . the subjunctive depends essentially upon two principles, viz.: 1. It depends upon a preceding verb (or equivalent word) which influences, or expresses an emotion or opinion about, the action of a person or thing other than the subject of that preceding verb. 2. The verb which is put in the subjunctive is dependent upon an idea implying negation, doubt or future uncertainty." Ramsey does better than many grammars in illustrating the use of the subjunctive, yet it is certain that a novice would gain no real conception of this mood from the foregoing statement. The first principle is found to be insufficient or unsound, since there are plenty of preceding verbs which influence or express an opinion about the subject of a dependent verb and yet clearly require the indicative (*creo que vendrá mi padre* — opinion). Besides this, the subjunctive does not have to depend expressly upon a preceding verb (or equivalent word): *venga lo que venga*. The second principle is more vital, though somewhat diffuse in statement since negation, doubt and future uncertainty are all phases of indefiniteness. Few grammars make any mention of indefiniteness in this connection except with the indefinite

¹ §987, *A Spanish Grammar*, by M. Montrose Ramsey, New York, 1902.

pronouns such as *cualquiera*, though they regularly refer to uncertainty and doubt. Indefiniteness is a term which can be more generally applied and which is more accurate in its description of the psychology back of the subjunctive use. There is nothing uncertain, doubtful or negative in such a sentence as *Siento que haya venido usted*; you have come and the speaker is sorry. The truth of the two verbal actions is admitted, but in comparison with the emotional definiteness of *siento, haya venido* is indefinite. Here it is largely a question of comparative emphasis.

Grammars often state that "verbs expressing emotions and mental states require the subjunctive in the dependent clause." This is found to be untrue in practice, since the indefiniteness of *haya venido* can be transformed into definiteness by a shift to the indicative: cf. *pésame sólo de que algunos . . . me dijeron . . .*, Buscón p. 23. The use of the indicative in such cases equalizes the definiteness of the two verbal actions. Emotion tends to destroy this equality, hence to take the subjunctive in dependent clauses, but the psychology of the construction is lost when the tendency is made into a rule.

Bello-Cuervo is a good example of the scientific grammar which has gone somewhat astray in treating the subjunctive. §450 (213)² has this statement: "Llámanse modos las inflexiones del verbo en cuanto provienen de la influencia ó régimen de una palabra ó frase á que esté ó pueda estar subordinado," and again (§455, 215): "Formas indicativas ó de modo indicativo se llaman las que son ó pueden ser regidas por los verbos *saber, afirmar*, no precedidos de negación." Such a general subordination of all modal forms, actually or potentially, to some verb like *saber* or *afirmar* is carrying grammatical subtlety to the point of irrationality. There must be a possibility of independent statement somewhere. Again popular psychology is the more accurate. Lenz noted the fallacy of the Bello-Cuervo argument in §285.³ Even in their definition Bello-Cuervo use two subjunctive forms that are hardly convincing as examples of verbal subordination (*esté* and *pueda estar*), since they owe but little of their subjunctive force to their position in a subordinate clause, and much more to the fact that the subjunctive can be used to express a modified assertion — another case of indefiniteness. Compare the French *je ne sache pas*.

² *Gramática de la Lengua Castellana*, por D. Andrés Bello, 19a edición . . . de D. Rufino José Cuervo, Paris, 1918.

³ Rodolfo Lenz, *La Oración y sus Partes*, Madrid, 1920.

The 1913 edition of the Academy's grammar⁴ has this explanation (p. 62): "El modo subjuntivo suele expresar la significación del verbo tan sólo como posible, enunciándola dependiente de otro verbo, expreso ó tácito, que significa deseo, incertidumbre, pesar, placer ó alguna emoción semejante del ánimo. . . ." This statement is unsatisfactory because it is quite as common, if not indeed more common, for the subjunctive to express what is impossible as what is possible (*no es posible que venga; si tuviese el dinero . . .*) and because it gives undue importance to the *deseos, placeres* and other *emociones del ánimo* as against *incertidumbre*. It is even straining a point to keep *incertidumbre* in a list of emotions at all.

Again the Academy explains (id. cit.): "Si en vez de un deseo ó emoción del ánimo, el verbo principal afirma un hecho ó simplemente una opinión, el verbo dependiente se pone en indicativo. . . ." This is correct enough for *creo que es guapa*, but false for *no creo que sea guapa*; the addition of a negative does not change an opinion into an emotion. In fact, there is likely to be real emotion in the positive statement and indifference in the negative!

García de Diego remarks⁵ concerning the potential subjunctive that "el potencial dependiente puede ir regido de verbos ó frases que expresen duda, posibilidad ó interrogación; pero las excepciones son numerosas y complicadas (this is particularly true): con los de posibilidad son raras: "¿Cómo es posible que *pone* vuestra merced en duda el casarse?" *Quij* I, 30.⁶ Such a case is not at all strange when we get away from the feeling that rules control the subjunctive; Cervantes merely wanted to throw into relief the definiteness of *pone en duda*. The loss of force is considerable if *ponga* is substituted for *pone*.

Hanssen⁷ follows Gröber⁸ in conceiving of the subjunctive as

⁴ *Gramática de la Lengua Castellana*, por La Real Academia Española, Madrid, 1913.

⁵ §265, *Elementos de Gramática Histórica Castellana*, por D. Vicente García de Diego, Burgos, 1914.

⁶ Rodríguez Marín, II, p. 450 of his edition of the *Quijote* cites this case and two more (*por mas dificultosa que se muestra*, II, p. 102; *por idiota que le parece*, II, p. 308) without comment on the difference in sense between the indicative and subjunctive.

⁷ §584, *Gramática Histórica de la Lengua Castellana*, por Federico Hanssen, Halle a S. 1913.

⁸ §274, *Grundriss der romanischen Philologie . . .* von Gustav Gröber, I, zweite Auflage, Strassburg, 1904-1906.

expressing facts that exist only in our imagination. Lenz (§285) agrees to this, and further divides subjunctive uses into *juicios problemáticos* and *juicios apodicticos*, i.e., into (1) doubtful or possible facts, and (2) desirable or necessary facts.

It is evident that the general position taken by Gröber, Hanssen and Lenz must be granted; most verbal actions expressed in the subjunctive do exist only in the imagination, though here again it is stretching the principle just a little to make it include *siento que haya venido* and the like, the reality of which action has been discussed above. The lesser vividness of the dependent verb does not argue the non-existence of its action. Cejador was also largely correct when he made the subjunctive express the *idea* of a fact rather than the fact itself.⁹

A considerable clarification of the subject was made when Lenz called attention (§277) to the development of the future out of a subjunctive form: "El significado primitivo de las formas sánscritas con —s—, que se llaman futuros, es desconocido. Varios autores sostienen su estrecha relación con el subjuntivo del aoristo. Para el griego la misma teoría es segura, y Brugmann considera ambas formas como idénticas. . . . Falta añadir también que el *futurum exactum* del latín (*amavero, fecero*) es un subjuntivo de aoristo¹⁰ . . . , lo que explica su identidad completa, fuera de la primera persona, con el subjuntivo del perfecto (*amaverim, fecerim*)."

Again the psychology of the people has been accurate; the future as a tense had its origin in a subjunctive form because the future is *per se* uncertain and indefinite, and should naturally take the mood of indefiniteness.¹¹ It is only normal, then, to expect that a large proportion of subjunctive cases can be explained on the basis of

⁹ I, §97, *La Lengua de Cervantes*, Madrid, 1905.

¹⁰ Cf. II, p. 321, *Vergleichende Syntax der indogermanischen Sprachen* von Berthold Delbrück, forming a part of *Der Grundriss der vergleichenden Grammatik* . . . von Karl Brugmann und Berthold Delbrück, zweite Auflage, Strassburg, 1906.

¹¹ Meyer-Lübke (III, p. 740, *Grammaire des Langues Romanes*; Paris 1900) takes this view: "Le subjonctif est le mode dubitatif; or l'élément dubitatif est aussi contenu dans le futur; donc un subjonctif futur est superflu. C'est ainsi donc qu'on dit en ital. *spero che lo vedremo*. . . ." Such "superfluity" may be questioned; we know in any case that Romance still makes a real distinction between the almost negligible doubt element of the future indicative and the considerable doubt present in the subjunctive: *cree usted que venga; ¿cree usted que vendrá?*

indefinite futurity as regards the time of the main verb. This expectation is amply realized by the facts, though it is necessary to scrutinize cases very closely, since the imperfect subjunctive can express futurity quite as well as the present, and the present itself is only a handy container for both present and future actions: *quiso que viniese yo; le digo que venga*.

(B) FUTURITY AS A DETERMINING ELEMENT

The usual subjunctive groups will now be superficially examined with a view to determining what part this element of futurity plays in each.

THE INDEPENDENT SUBJUNCTIVE, seemingly a contradiction in terms, is generally divided into the optative and dubitative types. Though the dubitative are somewhat less frequent, nothing could be more typically Spanish nor lend itself better to indefinite futurity than *acaso no llegue nunca*, Val Estud p. 23, or again *Tal vez venga hoy*, Mare p. 155. The optative type runs even more regularly to futurity, since all real wishes call for fulfilment in future time: *Viva muchos años*, Casta p. 9.¹² Closely related to the wish group we have the subjunctive used as imperative: *Alabado seas*, Casta p. 158; *No me despertéis al Niño*, Cancion p. 16; *Digamelo usted; entremos en la razón*, Cid 1893. Consistency favors the contention of Bello (§678) that all imperatives imply futurity; Lenz favored a practical present as well as a theoretical future for imperatives (§307). After all, futurity applies generically to the imperative, as an order and its execution can hardly be instantaneous: *mando (ahora) que lo hagan* (después).

THE SUBJUNCTIVE IN DEPENDENT CLAUSES, the normal subjunctive, will be handled under the usual types: (1) substantival clauses, (2) adjectival clauses and (3) adverbial clauses, i.e., clauses which fulfil the functions of these parts of speech: (1) *Quiero que lo haga*; (2) *Quiero hallar un hombre que hable español*; (3) *Hable de modo que comprendan*.

(1) Substantival clauses. The most frequent type has the *que*-clause as object. These regularly permit, and often require futurity in the dependent verb:

¹² If an actual present instead of a relative present is meant, the wish becomes contrary to fact: *¿Quién pudiera . . . vestirte de terciopelo!*, Cancion II, p. 13; compare the English *Would that I were old enough!*

Wishing, etc.: *Amor quiere que muera*, Garci p. 45.

Permitting, forbidding: *prohibia Jesús que entrasen*, Casta, p. 264;
Deja al pasado que duerma, Casta p. 318.

Ordering, commanding: *se dió orden que nos las ahormasen*,
Buscón, p. 48; *mandó que lo cogiesen*, Cosa p. 32.

Requesting, begging: *pide que . . . sus passos y obras se enderecen á cumplir lo que Dios le manda que haga*, Nombres p. 110.

Causing, making: *haré que nasca á David*, Nombres p. 51.

Such examples might be multiplied almost indefinitely; these cited and many others have the idea of futurity inherent in them. *Aconsejar*, *decir*, *encargar*, *indicar*, *ordenar*, *proponer*, *recomendar* are also typical. Appositional types are not rare: *enviaron á Sevilla su mandado y que luego Don Luís partiese*, Guzman I, p. 154, nor prepositional constructions such as *se opuso . . . á que el médico se llevase . . . á su sobrino*, Mare p. 55, in which the *que*-clause replaces the noun in *se opuso al médico*. Other examples of the prepositional type are noted in *convidar á*, *contribuir á*, *exponerse á*, *invitar á*, *tener empeño en*, *suplicar para*, all showing futurity in the dependent verb: *autorizó al ministro Lansing para invitar á todos los Gobiernos neutrales á que protestasen*, *Impar* 1, 7, 19.

Verbs of believing and thinking are commonly used with the subjunctive in negative and interrogative sentences, though this group is on the borderland between indicative and subjunctive fields; it is only definiteness or indefiniteness in the mind of the speaker that throws the individual case either way: *Yo no creo que el alma sea cosa distinta del cuerpo*, Casta p. 305; *quien crees que ha hecho el cielo*, Casta p. 303; *no creo que he de tener . . . ese gran espíritu*, Casta p. 220.¹³ Indefinite futurity applies only occasionally in this group where rules are only tendencies. If more of indefinite futurity were found in the whole group, the subjunctive would no doubt be more regular with verbs of believing and thinking.

Verbs of emotion, generally included under the substantival type, have been discussed above. Again indefinite futurity does not apply regularly to the group, and the subjunctive is often replaced by the indicative: (regular) *se enoja que corten las flores*, Casta p. 191.¹⁴

¹³ Here Ricardo León shifts with the greatest indifference for rules from indicative to subjunctive according to the immediate nuance which he desires.

¹⁴ This case would well illustrate Cejador's idea of a *fact*.

Esperar and *aguardar* are good examples of verbs that look ahead: *esperaba que le proporcionasen manera de encaminarse*, Quimera p. 8; *aguardan á que el enfermo se muera*, Oriente p. 133. The French *espérer* looks forward so definitely that the subjunctive (normal to indefiniteness) is quite exceptional: *j' espère que vous reviendrez*.

Verbs of doubting and fearing naturally look to the future also, though again the feeling may be so strong as to amount to certainty: *Tengo miedo, Jesús, de que te mueras*, Casta p. 317; *teme que ha de cantar*, Machado p. 18.

In impersonal constructions, the *que*-clause regularly stands in subject relation to the impersonal verb: *basta que . . . no se salga un punto de la verdad*, Quij I, p. 84. Though indefinite futurity occurs in this group, the impersonal construction tends to a general indefiniteness of statement that also favors subjunctive use: *Puede que no hagan mejor vida*, Casta p. 190; *Razón es que aplique . . .*, Celes p. 10; *No es lástima que tal ocurra*; *No sería gran inorancia . . . que preguntasen á uno quien es, y no se conociese*, Teresa p. 6; *Parecía que hubiese llovido*, Mare p. 79; *no es mucho que el huyar también le quede*, Garci p. 15. Such indefiniteness easily changes to definiteness and the indicative: *es cosa de admirar que no había señal*, Sueños p. 97.

The article may introduce the *que*-clause (equivalent to Eng. *the fact that*), thus indicating most clearly its substantival function, without changing its sense of indefiniteness; indeed, *el que* often sets up an indefinite supposition that calls for the subjunctive: *El que toda una proposición subordinada se considere como un sustantivo y . . . reciba el artículo*, Lenz p. 128.¹⁵ Futurity strengthens such subjunctive use, but is not needed: *será de mayor eficacia . . . el que se exponga . . . la situación económica*. Impar 1, 4, 19. Personal constructions may take *el que* clauses of general indefiniteness: *No hay que decir cuánto celebramos el que la Comisión actúe*, Impar 1, 15, 19.

(2) Adjectival clauses. These are restricted to relative clauses. Out of about 200 cases examined, 125 implied futurity in the subordinate verb.

One of the most frequent types is the clause of characteristic; this closely resembles a purpose construction, and is regularly future

¹⁵ See Cejador's theory above.

in reference: *He soñado . . . con un hombre que robase por mí*, Mare p. 187; *Queremos una Constituyente que salve al país*, Impar 1, 7, 19.

Negative antecedent is also frequent, and though future reference is found, it is not needed to make the proposition unreal: *Y no serán únicamente los españoles de España quienes se alcen*, Impar 1, 3, 19; *Ni faltaron algunos, que . . . se apartasen*, Val Crit p. 23; *no sé que ellos sean latinos*, Unamuno VII, p. 184.

The neuter *lo* occurs as antecedent: *Lo que se otorgue á unos, se otorgará á los demás*, Impar 1, 8, 19.

The group of pronouns called indefinites would naturally be expected to take the subjunctive: *¿Quien que á tus divinos umbrales se acerque, . . . no será consolado?*, Casta, p. 262; yet, interestingly enough, exceptions taking the indicative are by no means rare: *En malos infiernos arda el embustero en dondequiera que está*, Buscón p. 54. Here the indefiniteness of *dondequiera* is sufficient so that the fact element of *está* can be brought out with the force desired by the speaker. Compare *Juró todo lo que quiso el poeta*, Mare p. 80.

The superlative may give an indefinite sense, but not generically: *La primera vez que se navega*, Oriente p. 151; *Voy por la escoba más grande que haya en la casa*, Casta p. 265.

The future subjunctive was formerly often found in this type of clause, and still occurs from time to time: *De ellas juzgará quien leyere*, Val Estud I, p. 14.

Relative particles like *como* may introduce the subjunctive of indefinite futurity: *ordeno como se mantouiessen los clerigos*, Cron p. 247.

It should be noted that the imperfect form in *-ra* often looks like a subjunctive in these clauses, but really fulfils other functions: *Y o quisiera casarme*, Camino p. 123, for the conditional; *poco aue quel ganara*, Cid 1573, for the pluperfect.

Thus, though indefinite futurity applies to a majority of adjectival clauses taking the subjunctive, yet types are numerous and exceptions frequent as shown above.

(3) Adverbial clauses taking the subjunctive are regularly introduced by conjunctions. Temporal conjunctions like *cuando* have always been correctly credited with taking the subjunctive when expressing indefinite futurity (*Déselo cuando venga*), but the group has been considered much too restricted: *iba á romperse apenas tocase el fondo*, Mare p. 37; *se tenía por dichoso siempre que no le*

faltase el tabaco, Mare p. 93 (here the temporal comes to express a condition). Other conjunctive groups are *antes (de) que*, *así que*, *en cuanto*, *en cuanto*, *hasta que*, *mientras*, *primero que*, *tan pronto como* and many more: *ordenó que saliesen dos bajelos . . . entretanto que llegase la respuesta de Motezuma*, Solís p. 87; *no podía naufragar . . . mientras le llevase*, Mare p. 102. Compare these with indicative types such as *siempre que era posible se escurria*, Majos p. 109; *cuando el tren comenzaba su marcha, se subió al estribo*, Camino p. 211.

Purpose clauses are illustrated by . . . *para que convoquen á la Constituyente á fin de que el pueblo decida la forma . . . del Gobierno*, Impar 1, 7, 19; *digámoslo en secreto, que no se entere la posteridad*, Casta p. 14; they are excellent examples of indefinite futurity, since purpose necessarily precedes accomplishment in much the same way as wishing and ordering.

Concessive clauses are introduced by *aunque*, *á pesar de que* and the like; they may imply futurity when taking the subjunctive, though the indicative of fact is frequent: *He de casarme con una, Aunque me mate con ellos*, Cancion I, p. 66; *Por más . . . que . . . yo no tengo fe*, Casta p. 304.

The regular conjunctions used to express a condition are *a menos que*, *por suponer que*, *puesto que*, *con que*, *con tal que*, *dado que*, *para el caso de que*, etc. These most often imply futurity: *dado que no le veamos*, Nombres p. 94; *para el caso de que no se otorgue á los separatistas lo que piden*, Impar 1, 9, 19. *Aunque* cited above resembles this type in its sense of *even if* with the subjunctive. A *si*-clause with the indicative would be too definite to express the same idea; compare *en el caso de que lo hagas* with *si lo haces*. *Como* follows this group in *En que me he de entretener como no sea en escribir*, Val CDF p. XI, but this use must not be confused with *como* as a relative, cited above, and *como* with the subjunctive of modified assertion in *dando á cada una su sustento, y como digamos, su leche*, Nombres p. 97. *Según* and *cual* follow *como*; none of these specializes in futurity, but all permit it: *Yo diré esto y lo otro . . . segun esté de cerca el tal*, Casta p. 285. An interesting use of *como* que is noted regularly with the indicative in forceful assertion where the subjunctive might be expected: *comenzó á reírse y hacer como que quería escupirme*, Buscón p. 63, while *cual si* and *como si* take the subjunctive to express a contrary to fact or less vivid condition:

cual si fuese á morderle, Mare p. 166; *como si temiesen ser reconocidas*, Argo p. 225.

The normal conditional type *si viene, le verá* refers to future time, is in a dependent clause, and would seem to demand the subjunctive of future indefiniteness in spite of the fact that it always carries the indicative in practice. Older Spanish used the future subjunctive here: *Si adelantar quisieres, No estudies mucho*, Cancion I, p. 31. This is merely one more nuance of the older language that is disappearing. Today we prefer the realistic indicative in the *si*-clause on the basis that the truth of the dependent verb must be postulated if the conclusion is to be true. A nuance is gone, but once more popular psychology hits the mark in making one side of a real condition as true as the other. In contrary to fact sentences, such as *si tuviese el dinero, lo pagaría* and *si hubiera tenido el dinero, lo hubiera pagado*, we are dealing with what is admittedly untrue; hence the subjunctive is needed. A less vivid future condition may assume the form of a contrary to fact type, and equally takes the subjunctive because of its indefiniteness: *si viniese, le vería*.

Thus in brief summary we have seen that an indefinite futurity is the prevailing element in a majority of subjunctive types instead of being restricted to a few special uses formerly recognized by grammarians; that it is a negligible factor in no general subjunctive group; that it applies equally whether the dependent verb appears in the present or imperfect form; and that all this is true because futurity tends to uncertainty and indefiniteness, and only the subjunctive can express these shades of thought adequately.

ABBREVIATIONS OF TEXTS CITED:

- Argo: *Los Argonautas*, V. Blasco Ibáñez, Ed. Prometeo, 1914.
 Buscón: *Vida del Buscón*, Francisco de Quevedo, Ed. Clásicos Castellanos V, 1911.
 Camino: *Camino de Perfección*, Pío Baroja, Ed. Renacimiento, 1913.
 Cancion: *Cancionero Popular*, Ed. Lafuente y Alcántara, 1865.
 Casta: *Casta de Hidalgos*, Ricardo León, Obras II, Ed. Raoul Péant, 1915.
 Celes: *La Celestina*, I, Fernando de Rojas, Ed. Clas. Cast. XX, 1913.
 Cid: *Cantar de mio Cid*, Ed. R. Menéndez Pidal III, Texto, 1911.
 Cosa: *Cosa Cumplida*, Fernán Caballero, Obras IX, Ed. Antonino Romero, 1909.
 Cron: *Primera Crónica General*, Ed. R. Menéndez Pidal, Nueva Biblioteca de Autores Españoles V, 1906.
 Garci: *Garcilaso*, Obras, Ed. Clas. Cast. III, 1911.

- Hermana: *La Hermana San Sulpicio*, A. Palacio Valdés, Obras IV, Ed. Suárez, 1914.
- Guzman: *Guzman de Alfarache*, Mateo Alemán, Ed. Cejador, 1912-13.
- Impar: *El Imparcial*, diario de Madrid.
- Lenz: Rodolfo Lenz, *La Oración y sus Partes*, Ed. Centro de Estudios Históricos, Madrid, 1920.
- Machado: Antonio Machado, *Páginas Escogidas*, Ed. Calleja, 1917.
- Majos: *Los Majos de Cádiz*, A. Palacio Valdés, Obras XVII, Ed. Suárez, 1913.
- Mare: *Mare Nostrum*, V. Blasco Ibáñez, Ed. Prometeo, 1918.
- Nombres: *De los Nombres de Cristo*, I, Fray Luis de León, Clas. Cast. XXVIII, 1914.
- Oriente: *Oriente*, V. Blasco Ibáñez, Ed. Prometeo, 1916.
- Quij: . . . *Don Quijote de la Mancha*, Miguel de Cervantes Saavedra, Ed. Rodríguez Marín, 1916-17.
- Quimera: *La Quimera*, Emilia Pardo Bazán, Obras XXIX, Ed. Administración.
- Solís: *Historia de la Conquista de Méjico*, Don Antonio de Solís, Ed. Revilla, 1858.
- Sueños: *Los Sueños*, I, Francisco de Quevedo, Clas. Cast. XXXI, 1916.
- Teresa: *Las Moradas*, Santa Teresa, Clas. Cast. I, 1910.
- Unamuno: *Ensayos*, VII, Miguel de Unamuno, 1918.
- Val CDF: *Cuentos, Diálogos y Fantasías*, Juan Valera, Obras II, Ed. Tello, 1887.
- Val Crit: *Crítica Literaria (1854-1856)*, Obras XIX, Ed. Alemana, 1908.
- Val Estud: *Estudios Críticos* . . . I, 2a ed., Ed. Alvarez, 1885.

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MÉXICO OR MÉJICO?¹

The name Mexico, considered as a word, presents three problems to the student of Spanish, its spelling, its gender, and its pronunciation. Should he spell it México or Méjico? Should he write Nueva or Nuevo México? And if he finds the word spelled with *x*, should he pronounce it the same as when it is written with *j*?

The last question is easily answered in the affirmative. Why, then, the diverse spellings? Because Mexican nationalistic pride refuses to conform to a decree of the Spanish Academy abolishing the use of *x* in words where it represented the phonetic value of *jota*. This decree was promulgated in the year 1815 by the publication of the eighth edition of its *Ortografía*. Prior to that date the authorized spelling for words having the sound of *jota* was *g* before *e* and *i* and *x* before *a*, *o*, and *u*, sometimes *j* before *a*, *e*, *i*, *o*, and *u* and occasionally *x* before *e* and *i*. It is evident that the decree cleared away much confusion.

The question of conforming to this spelling has been raised in Mexico but the proposition to do so meets with stubborn opposition, and somewhat elaborate argument. One of the strongest barriers against a change is found in the following law passed by the Mexican congress on October 29, 1823. This was shortly after the same congress had abolished the name of Nueva España, New Spain, which the country had borne from the time of the conquest.

Decreto:

El Soberano Congreso Mexicano, en atención a que algunos, por ignorancia de la etimología y buen uso con que se escribe el nombre de la Nación, indistintamente escriben "Méjico" o "México," y a fin de uniformar la ortografía de las palabras, ha venido en decretar y decreta:

1.—Que el nombre de la Nación y sus derivados se escribirán siempre con la letra *x*, como lo ha hecho este Soberano Congreso en sus actas, órdenes y decretos expedidos hasta hoy.

2.—Que así deberá aparecer en toda clase de documentos oficiales, manuscritos o impresos, así como en las monedas, medallas, escudos, armas e insignias civiles o militares.

¹ Read before the Philological Association of the Pacific Coast, November, 1924.

Lo tendrá entendido, etc., México, octubre 29 de 1823.²

In this decree should be noted the stress laid on the words, "through ignorance of the etymology." The etymological argument involves a consideration of the original phonetic value of the *x*. In the Spanish spoken by Cortes and his fellow conquistadores there existed a consonant similar to the *sh* of English, represented in the written language by *x*. This phonetic fact explains the presence of *x* in such English words as quixotic, a derivative of the name of the sad knight, Don Quixote. The original value of the *x* in this name is retained in the French and Italian forms of it, Quichotte and Chisciotte. The first translations of the immortal novel were made into these languages respectively in 1614 and 1622 before the disappearance from Spanish of the consonant sound in question.

It might be well to consider here two points concerning the sound represented in English by *sh*, its phonetic character and its history in Spanish. Both the consonants *s* and *sh* are classified by the phoneticians as dental continuants. Rippmann, translating the *Kleine Phonetik* of the German Viëtor, says of them: "The tongue articulation is dorsal and palatal. There is some friction between the gums and the teeth but that past the teeth is more important. The lips are passive."³ The French phonetician Paul Passy, writes: "The consonant *sh* is formed by raising the sides of the tongue as for *s*; but instead of the point of the tongue being supported against the lower teeth, the tongue-point, as well as a part of the upper surface of the tongue, is brought nearer to the gums and even to the hard palate, thus leaving a shorter and wider passage for the air. At least that is the way I form this consonant but it seems that there are many varieties."⁴ The English phonetician Henry Sweet states that *sh* is more retracted than the unmodified consonant *s*.⁵

We may test what the scholars say by a little experiment of our own. Beginning with the sound *s* and shifting to *sh*, and repeating the shift several times, one becomes aware of a marked change in tongue position. To me it seems as though my tongue broadened and flattened accompanied by a perceptible lifting. I find that I can retract

² Reprinted in *La Voz de México*, num. 388, tomo XXX, dic. 22 de 1899.

³ Walter Rippmann: *Elements of Phonetics*, p. 73.

⁴ Paul Passy: *Les sons du français*, p. 209.

⁵ Henry Sweet: *A Primer of Phonetics*, p. 85.

the tongue with the result of producing different varieties of *sh* sounds until the retraction brings about a sound that is little more than a rough breathing, with a decided palatal tone.

This experiment confirms both Passy's comment that there are "many varieties of *sh*" and Sweet's statement that "*sh* is more retracted than *s*."

Passing to Spanish we are confronted by these difficulties. In modern Spanish the *s* sound is accompanied by a slight elevation or backward tilt of the point of the tongue; moreover the articulation is alveolar. Then, the only modern *sh* sound is one combined with the dental stop *t*, represented by the digraph *ch*, as in *chico*. The combination makes the phonetic study of the *sh* sound more difficult.⁶

Spanish had the consonant *sh*, or to use Sweet's term, the blade-point continuant, as late as the early part of the seventeenth century. Arabic likewise had a form of this consonant, the symbol for which was called *shin*. Somehow the Arabic sound influenced the pronunciation of Spanish derivatives from Latin having an initial *s*; for example, the word for soap, Latin *saponem* was *xabón* (*shabón*) in sixteenth century Spanish, now *jabón*.⁷ And it was precisely in the territory where Arabic had its strongest foothold, namely in Andalucía, that the blade-point continuant lost the battle and disappeared first from Spanish. The story is complicated by the appearance of a strongly aspirated *h* in place of *f*, in words derived from Latin, such as *hiesta* for *fiesta* and *huerte* for *fuerte*. A similar aspiration of *f* was a regular development in Castilian in some words but not before the diphthongs *ie* and *ue*. At the same time words containing the blade-point continuant (*sh*), written usually with *g* before *e* and *i* and *x* before *a*, *o*, and *u*, were pronounced with aspiration. The evidence of these peculiarities is found in the famous novel by Quevedo, *El Buscón*. In a certain passage the protagonist is being instructed how he should behave in Sevilla. Among other counsels the master says: "Y haga vucé de la *g*, *h*, y de la *h*, *g*: diga connmigo gerida, mogino, gumo, Pahería, mohar, habalí, y harro de vino." (II. 10.)⁸

In the phonetic process which brought about the disappearance of the blade-point continuant *sh* and the substitution for it of the velar continuant known as *jota*, the pronunciation of such a common

⁶ See T. Navarro Tomás: *Manual de pron. esp.*, p. 96.

⁷ Baist: in Gröber's, *Grundriss* I., p. 898.

⁸ Quoted by Cuervo in Note 1 to Bello's *Gramática*.

name as México naturally took the same course and was pronounced Méjico. Other similar instances are offered by Jalisco, Jalapa, Oajaca. On the other hand, certain less commonplace names and the names of indigenous plants retain the sound *sh*. In consequence, Mexican writers who use the etymological argument for spelling México with *x* refer to those words in which the local pronunciation does not allow a spelling with *jota*. Examples of such names are Xochimilco, Xochitl, Xicotencal. The first is the name of an Indian village, situated on a lake of the same name, not far from Mexico City, in which there are still to be seen *chinampas*, or floating gardens, like those which amazed the Spanish conquistadores. The initial consonant of this name as uttered by the inhabitants of the village and imitated by Mexicans is a sibilant. Most persons give it simply the sound of *s* and say *Sochimilco*. But that is not quite correct. Some writers describe the sound as "being both sibilant and guttural"; others compare it to the French *je*. It is plain that the consonant is some variety of the blade-point continuant. Apparently, too, and this is interesting, we have here a modern descendant of the sound which the Spanish invaders of the country represented by *x*. Accordingly the name of the great Aztec city was for them Méshico, or something similar.

Concerning the origin of the name México, the first account was given by Francisco López de Gómara in his *Conquista de México*, written after 1545 and published in 1552. This man was chaplain to Hernán Cortés in his last years while living in Spain. Consequently Gómara's history, the first complete account of the conquest, was based on his conversations with Cortés and other members of his circle.

Gómara says in a section entitled México-Tenuchtitlan:

De aquella fruta nuchtli, y de tetl, que es piedra, se compone el nombre de Tenuchtitlan, y quando se comenzó a poblar fué cerca de una piedra que estaba dentro de la laguna; de la cual nascia un nopal muy grande, y por eso tiene Mexico por armas y devisa un pie de nopal nascido entre una piedra, que es muy conforme al nombre. También dicen algunos que tuvo esta ciudad nombre de su primer fundador, que fué Tenuch, hijo segundo de Iztacmixcoatl, cuyos hijos y descendientes poblaron esta tierra de Anáhuac, que agora se dice Nueva España. Tampoco falta quien piense que se dice de la grana, que llaman nuchitzli, la cual sale del mesmo cardon nopal y fruta nuchtli, de que toma el nombre. Los españoles la llaman carmesi por ser color muy subido, y es de mucho precio. Como quiera pues que ello fué, es cierto que el lugar y sitio se llama Tenuchtitlan, y el natural y vecino tenuchca. Mexico no es toda la

ciudad, sino la media y un barrio, aunque bien suelen decir los indios Mexico-Tenuchtitlan todo junto. Quiere Mexico decir manadero o fuente, según la propiedad del vocablo y lengua; y así, dicen que hay al rededor dél muchas fontecillas y ojos de agua, de donde le nombraron los que primero poblaron así. También afirman otros que se llama Mexico de los primeros fundadores, que se dijeron mejiti; que aun agora se nombran méxica los de aquel barrio y población; los cuales mejiti tomaron nombre de su principal dios e idolo, dicho Mexitli, que es el mismo que Huitzilopuchtli. Primero que se poblase este barrio Mexico, estaba ya poblado el de Tlatelulco, que por comenzarlo en una parte alta y enjuta de la laguna le llamaron así, que quiere decir isleta, y viene de tlatelli, que es isla. Está Mexico-Tenuchtitlan todo cercado de agua dulce, como está en la laguna.⁹

Summing up this account without its picturesque elements, the double name seems to have originated from the names of two founders: one, Tenoch, a priest and chief of a tribe representing the theocratic element of the population; the other, Mexitli, chief of the warriors, bearing the same name as the war god of the Aztecs. The tribe was known as mexicana, a plural of mexicatli, compounded from the chief's name and tlatcatli, meaning person. From the chief's name was formed México by means of the suffix *co* denoting place.

The double name, Mexico-Tenuchtitlan, with several varieties of spelling, was used by Cortés in his famous *Cartas de Relación*. It is also found in letters written by friars before 1533.¹⁰ In that year Fray Juan de Zumárraga was appointed first bishop of México. This appointment apparently fixed the simpler and more pronounceable name for Spanish use.

The third problem connected with the word México is its gender. Bearing on this problem and somewhat involved with it is the fact that Mexico is one of those Spanish geographical names which do not take the definite article unless qualified by an attributive. And that rule raises the question why México should be in that class and even leads to speculation as to why some names in Spanish always take the definite article while others do not require it.

The question of the gender of a Spanish geographical name is often thorny. The Spanish Academy lays down some general rules in its grammar but carefully refrains from stating the gender of such names in its dictionary. In section 14 *f* of the grammar we read:

⁹ *Biblioteca de autores españoles*, vol. 22, p. 346.

¹⁰ M. Cuevas: *Documentos inéditos del siglo XVI para la Historia de México*.

"Los nombres propios de reinos, provincias, ciudades y todos los que significan poblaciones o extensión mayor o menor de territorio siguen, por lo común, el género de su terminación. Hay pueblos conocidamente del género masculino o femenino por su terminación, y que, no obstante, se usan como si fueran del género opuesto, v. gr. la gran Toledo; todo Málaga."

In another section, 82 c, we read: "Por lo que toca a los nombres de regiones, reinos, provincias, distritos y pueblos, unos hay que no pueden ir precedidas del artículo, v. gr. Méjico, a no ser que lleven algún determinativo; el Méjico de aquellos años."

This example might perhaps settle the question for the student until he meets the phrase "mi México amada" in Nervo's poem *Epitalamio* written in celebration of the marriage of Alfonso XIII in 1906.

Other examples of the use of the feminine I have found are these. *Historia de la Nueva México* by Gaspar de Villagrà is the title of a book published in 1612. According to Professor E. C. Hills, there exists in the library of the Hispanic Society of America a very old map on which "Nueva Mexico" is used to designate the territory in question. *México conquistada* is a poem by Juan de Escóiquiz published in 1798. In the poem *Grandeza mexicana*, by Bernardo Balbuena, dating from 1604, occurs the line, "De la famosa México el asiento." In *La Hernandía* by Francisco Ruiz de León, we read "México imperial más celebrada."

On the other hand, there are plenty of book titles using the word as masculine, as *México viejo y anecdótico* by Luis González Obregón. The chroniclers López de Gómara and Díaz del Castillo used the word as masculine, or at least their modern editors so use it. And the official name for New Mexico was Nuevo México, and it so appears at present in Spanish newspapers in that state. In French the name is masculine. French probably adopted it from the earliest chroniclers writing le Mexique with the article, which is contrary to Spanish usage.

How shall we explain the "ambiguo" or common gender of this word? Can it be that poets prefer to use it as feminine while prose writers like the masculine better? To explain its use as feminine the suggestion of an ellipsis may occur to some, originating in such a frequently recurring phrase as "la gran ciudad de Mexico." But the

title *México viejo y anecdótico* refers to the city, while Amado Nervo's phrase "mi México amada" means the whole country.

The Spanish Academy explains such cases of gender as those quoted, that is, "la gran Toledo" and "todo Málaga" by invoking an ellipsis of "ciudad" before Toledo and "pueblo" before Málaga.¹¹ But why precisely should "pueblo" be used with Málaga and not with Toledo? Andrés Bello is very scornful of ellipsis. He says "it explains nothing."¹² Perhaps the gender of these names in the languages from which they are derived is a determining factor. On the other hand, it seems to me that ellipsis might furnish us valid explanations of some anomalous cases if we had all the historical data connected with their earliest use or introduction into Spanish. Moreover ellipsis seems to supply the key to explain why some Spanish proper nouns require the definite article while others do not.

In the case of Mexico, the phrase "la ciudad de México" is constantly found in all sorts of official documents and chronicles. As time goes on the word México stands more and more alone. Analogous to this are such expressions as "en Filipinas" "en Chile" of which the fuller forms are "en las islas filipinas" and "en el reino de Chile." This explains why Chile came to be a proper name used without the article; and why its gender is masculine when used with an attributive adjective. The name Mexico, being used without an article, did not acquire a fixed gender. Consequently, when Gómara, a Spaniard who had never been in Mexico, wished to explain that "Mexico is entirely surrounded by water," it was natural for him to follow the gender of the termination and write "Está México Tenuchtitlan todo cercado de agua dulce." On the other hand, native Mexican poets, in whose ears often rang the phrase "la ciudad de México" almost instinctively wrote "la famosa México" or "la soberbia México." Or, are we dealing here with the psychology of the poetic mind to which the feminine seems far preferable?

Returning for a moment to the Mexican arguments for the retention of the *x* in the orthography of the name of their country, it would seem that a legal one based on the decree of an ancient congress in a country where all laws are so easily overthrown by revolution was rather flimsy. Against the etymological argument, those whose language is English with all its antiquated spellings, can have

¹¹ Real Academia Española: *Gramática*, ed. 1917, p. 5.

¹²Bello: *Gramática*, Nota XV.

little to bring forward. But the point at issue, which the Mexicans are really discussing, is a matter of sentiment. We all know with what tenacious sentimentality individuals cling to peculiarities in the spelling of their family name. This is a privilege we are quite willing to grant our friend. It would seem quite proper then for the Spanish-speaking world to adopt as standard orthography the form México, as desired by Mexicans, rather than persist in a form promulgated from Spain.

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OUR ASSOCIATION—A FEW REMARKS

(A paper read at the Eighth Annual Meeting of The American Association of Teachers of Spanish, Denver, Colorado, December 23, 1924.)

It was suggested recently at the school in which I work that we devote one of our regular monthly meetings to a discussion of the merits and demerits of the numerous associations to which we belong and pay dues. We fell in heartily with the idea, and are looking forward eagerly to the possibility of budgeting our expenditures in this field. Many of us had never given the matter much attention. We have paid our dues in this, that, or the other association whenever the collector cornered us. We have never attended the meetings in many cases, have never had any part in shaping policies, and have often been quite hazy in our own minds as to whether we received any benefits or not.

There is really no doubt in my mind as to why I am a member of this association before a meeting of which I stand at this moment. I do not expect to save any money insofar as this association is concerned, but some of the very brief remarks which I am about to make may be taken as some of the reasons why this is so.

In the first place it appears that I am teaching Spanish. I realize with greater emphasis every day that I do not know much about Spanish nor much about teaching. I am also rather certain that nobody else does either. But we all know something, and that something varies with every individual Spanish teacher, so that in our association we have some twelve or fifteen hundred potential sources of information and fountains of experience to draw from. Could I afford to deny myself access to this reservoir of power?

How is the reservoir to be tapped? The answer to this question is, obviously, to read and write for *HISPANIA*, and to get acquainted with the members of the association. *Cada oreja con su pareja*. Where would doctors and lawyers be if they isolated themselves, if they didn't publish the results of their experiences, if they didn't "talk shop" to each other and work together? No one is justified in hiding his light under a bushel, and if he does it will not shine very brightly even there. I conclude that personal contact with men and women who are working out, each in an individual way, problems similar to my own is something that I must seek.

I am acquainted with the history of the Spanish movement in the

United States. I know that it is the fruit, to some extent, of a national policy. I know that this policy is far above parties and politics. I see in it one of the most fundamental and hopeful of the moves which have been made in the direction of world peace, mutual understanding, and toleration. I believe that it is vitally important that the significance of the movement be kept in view and that it be steered safely past the rocks of ignorance, prejudice and selfishness. I may or may not have ability as a pilot, but one thing is certain, I cannot help steer if I am not aboard the ship.

I am a citizen of the United States. The United States cover a vast extent of territory. They do not constitute a nation in the etymological sense of the word. But ours is a national organization. We represent North, South, East, and West. There are some fifteen hundred of us, and our charges number a quarter of a million. We carry the West to the East and the East to the West, and we carry in all the other directions. Each of us is a nationalizing influence so long as, and insofar as, he plays the game. I have no desire to become an isolationist.

The future of Spanish is in the hands of the teachers, present and to be. I might even eliminate the "to be," for we are training our successors. It seems to me that this is a task which, more than any other, demands our united effort. Our task, as teachers of Spanish, is to a large extent different from that of the teachers of French, German, or Italian. The practical value of Spanish appears to be self-evident that this alone is sufficient to account for the widespread demand for it. The value of Spanish as a liberal study is just as self-evident to the few Americans who know the literature and history of the Spains. Unfortunately it is far from self-evident to the vast majority, even of college men. Teachers of Spanish have, therefore, the double task of satisfying one demand and creating another. Spanish must gain recognition as something to appeal to the mind as well as the pocketbook. To gain this recognition is to be no easy task. It will require men and women of large ability and broad as well as intensive training.

I suppose that the ideal of a liberal education still lurks here and there in the dusty corners of most of our universities. We must drive it out into the open. It has been driven into these dusty corners by the ideal of the specialist and the investigator, and this ideal is the yardstick for the measurement of all values. A professor

in one of our colleges told me not long ago that in all his career as an investigator—scholar was the word he used—he never had but one occasion to consult a Spanish source, and that in that one case he had found translations fully adequate to his needs. Spanish was therefore a waste of time. It reminded me of the teacher of mathematics who told me that she was glad she had never wasted her time on Greek, for during her whole life she had never felt the slightest need for it.

I am, to some extent at least, aware of what the specialist and the investigator have done for the material prosperity and advancement of the modern world. I remember the impression I received of such work while a student in Germany. There was the great scholar at work on some more or less vast project. Around him and under his direction were his students, his *Mitarbeiter*. Each of these had his little problem, assigned by the professor. All of the problems were related to the great project and the results were to be utilized by the directing scholar. All were parts of a whole. The work was organized. The little investigators could look beyond their immediate problem and feel that they were really accomplishing something.

All our young college instructors are investigators. They have to be. With present conditions their personal prosperity demands that they be. But it seems to me that, especially in the field of literature, they might become better and more inspiring *teachers* if some of them could be relieved of the necessity of becoming inoculated with the research bacteria. This is especially so if it is true that, as compared with the German system, the subjects of their investigations are often chosen in a rather haphazard fashion, that they are too often isolated matters of no great importance to any one except the author and that the results of the investigations are frequently never utilized. Sources, influences, resemblances, real or fancied, may have either positive or negative importance. It is hard for one to appreciate the work of the scholar who proved that there is nothing original in "Las Coplas de Jorge Manrique."

I believe in investigation and research. I believe that those who have the ability to do research work that is worth doing, should do it. But as teachers of Spanish, we want the kind of men and women who can "feel the need for Greek." Only such can create a demand for Spanish as a liberal subject. Only such can satisfy such a

demand. If it is true that the ideal of the liberal education is in eclipse, partial or total; if literature is not appreciated and taught as of value *per se*, then the American Association of Teachers of Spanish has an ample field for activity of a very definitely constructive nature. The people—to use Mayor Hylan's favorite word—*enjoy* literature. They will enjoy Spanish literature when they make its acquaintance. Let us recommend it to them as something to be enjoyed.

The biggest problem before the country today is that of securing and training competent teachers. With a country-wide expansion of secondary education amounting to between two and three hundred per cent, the teacher problem assumes vast proportions. At a university banquet, which I attended recently, one of the speakers devoted a good part of his discourse to an attack on the secondary schools. He stated that the boys and girls who come up to college nowadays cannot speak, write, or understand the English language and that they are equally deficient in other respects. We are familiar with such complaints. The high school teachers say their pupils do not learn anything in the grammar grades, and since the advent of the intelligence tests the elementary school teachers have found a way of "passing the buck" on up to the Creator.

"Passing the buck" is a very ancient game and doubtless not a very effective method of improving any situation. It is true that pupils are poorly prepared for high school when they leave the grammar school, and equally true that they are poorly prepared for college. But we must look to the colleges and universities for a solution of the problem. They cannot remedy matters by direct intervention in the affairs of secondary and primary institutions. The teachers in these schools know much more about their own problems than do the colleges. The universities must bend their energies toward the production of better teachers. The training of teachers must be a recognized objective alongside of the training of men and women for research. The training of teachers must not be left entirely to the schools of education. They are too much concerned with the machinery of the learning and teaching processes. I believe it is wrong for them to work on young people until they have acquired that broad background of knowledge and culture which the teacher must first of all have.

This matter of teachers and their preparation is one of the chief

reasons why I believe we must be members of the American Association of Teachers of Spanish. We must have teachers of Spanish who, because of their broad culture and background, will command the respect of their fellows. The names of a few great Americans who have been and are known for their interest in Hispanic Culture have done more to make Spanish known as a liberal study than any other one thing. Until Spanish literature and art are better known, they will be taken to some extent on trust if they have the right kind of sponsors. Our association is such a sponsor, and, at the same time, the best agency we have for working out a solution of the teacher problem insofar as Spanish is concerned.

I realize that coöperation is necessary if certain prejudices against Spanish are to be overcome. On the one hand we have a successful movement, and on the other a large number of educators and educationalists quite ignorant of the value and worth of this movement. Harsh criticism and even savage attacks are inevitable. I believe in a tolerant attitude on the part of Spanish teachers in the face of criticism and attack. I do not believe in the use of modern salesmanship methods for "selling" Spanish to the public. Such methods are unnecessary and harmful, and our association has rejected them. Spanish is not the "gold brick" that those who accuse us of using these methods would like us to believe. Our association has been dignified and progressive. It has accomplished a great deal, not only for Spanish but for the general cause of modern language instruction as well. It should be recognized that modern language instruction in this country will stand or fall as a whole. Whatever injures the prestige of one will and does affect the others. It would be the most foolish thing imaginable for one association of modern language teachers to assume anything resembling a selfish attitude toward any other group. If our association has ever been suspected of any such attitude, we should do our best to dispel the suspicion. We believe a knowledge of modern foreign languages and all that this knowledge connotes to be indispensable to the people of this country. Our task is to make known the value and importance of Spanish, and that we have been able to accomplish more by an independent organization is sufficiently well demonstrated.

It is difficult, I find, to write a paper of this kind without assuming something of a defensive attitude. It is the attitude we all have

been assuming, but I imagine we are a little tired of the "Why study Spanish" type of discourse. These articles have served a useful purpose and perhaps are still necessary from time to time. I don't know. I believe the Spanish movement has gone forward quite independently of them, based as it is on a popular demand and a national need. I know that parents are coming into my own school and demanding that their sons and daughters be taught Spanish. Most of these parents are not acquainted with a single Spanish book. My hope is that these children will leave school with a love of Spanish for its own sake, and that they will be demanding Spanish for their children upon grounds born of personal contact with what Spanish, in common with the other modern languages, has to offer.

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FERNÁN CABALLERO

It seems that historians of Spanish literature and world literature in general have treated somewhat unfairly a writer of such high ideals and such good moral and religious influences as has had in the first half of the nineteenth century, and still has among selective readers of famous world novels, the ideal woman known as Fernán Caballero.

The reader of this may ask, "Why call her 'ideal'? Don't most writers have an ideal in mind?" I should be willing to answer this question with a non-reflexive and unhesitating "No!" Even great men like Shakespeare, Byron, Keats, and dozens of our modern writers, like Blasco Ibáñez, were forced away from their ideals of writing for the moral good of their readers. Financial needs, in many cases, made literary slaves of otherwise highly developed minds; and I shall therefore not dare accuse any writer for the acceptance of a pittance forced upon him by the necessity of keeping up his humble corporal abode until such time as he might liberate himself by throwing off the chains of social dependency.

Fernán Caballero was fortunate in this respect. She had been made independent, apparently by Nature, by a well-providing parentage, and later on by comfortable conjugal combinings. Born and reared in times that have marked themselves upon generations that followed,—not only in France, where the blood-drenched soil gave evidence of the happenings, and made fearful hearts shudder all through Europe, and also throughout the regions not directly touched by the stormy times,—she bore incorporated in herself the leaven of thoughts that was to counter-revolutionize thinking and acting throughout the intellectual world in a different direction. Inspired by her compatriot Calderón, through his dramas dealing with the masses, by Walter Scott through his few novels containing the appeal for rights of the common citizen, by her contemporary, friend, and personal acquaintance, Washington Irving, she has built upon a solid foundation novels of customs of her home mountaineers and villagers. Excitable as the periods of her early years had been, she had been taught a trust in and reverence for her Eternal Creator. As years went on she seems to have grown in gratitude for the things received from Him. It is this gratitude toward God through the Church that makes us admire her. Some say it is childlike

simplicity that is incorporated in her expressions; others say it is childish obedience and fear, as expressed in her novels, that has kept away from her the laurels of the poet laureate. How true a mother she was to her big family, gathered in three marriages! How much larger was her maternal influence over the vast family of her children gathered under the banner of Spain! She has grown to become a world-wide, international dispenser of religious food, and a comforter for many a broken heart. It seems that it was the early childhood tribulations that made her strong against frivolities and fickleness. She has therefore grown into the worthy position of a teacher of morals by giving exemplary citations of misfortunes befalling entire families, as the outgrowth of single deeds committed in the temptations of social surroundings.

In depicting her novels she is extremely careful in the approach of the subject, the latter always being a moral teaching hidden behind her kind, calm, peaceful nature. God is the Father of Nature, being held in reverence through His representative, the priest and His Church. Let me remark for the benefit of non-Catholics that the humbleness of the devout Christian does not allow a Catholic to permit himself a direct approach to the celestial Supreme, but that this approach has to be made by God's representative on earth, the Catholic Father.

Fernán Caballero has a childlike trust in the servant of her soul. That's the way she was reared, and that's the way she lived, and thus she died. The submissive association with the Church made her healthy, dutiful, strong, and kept her fresh in the virginity of her soul at the age of 70. Her writings reflect her mental and animal status; her lines depict the happiness of a life that stood above the approaching waves of social revolution and national upheavals. Strange to say, and quite logical, on the other hand, it is that a mother-hero, a conqueror of hearts, was born in this first leading fear-free woman. The deafening rattle of swords, the killing sounds of the guns, the blood that had flowed in the fields and on the scaffolds, had made arise a trans-Pyrenean heroine. A Joan of Arc, with the precepts of God's Bible as her leading impulse, she led, dressed in the armor of good will.

It was not from despair; it was not as a matter of taking refuge! She was only directed by the saving spirit of her Church, the natural peace of Nature, and the desire of having this combination

of goodness enter and abide in all the humble hearts that were craving for a share in happiness. Why does she take her personages that may still be inspired into the corners of the plain country church; teaching them about the simplicity of the man Christ, brought about by His corporal embodiment? Because of desiring to fill the sad hearts with a ray of hope for a better life to follow. She as a mother, in this respect, can help the suffering souls possibly more than a priest. It is the spirit created by the elevated Church that may make some timid hearts shiver before His Majesty. A plain mountain woman taking her growing child into her confidence, kneeling before the altar of the Saint, and relating the human qualities connected with the life of that Saint, puts into closer touch the celestial with the earthly. A picture hanging by the side of the altar, meaningless usually for the unacquainted, grows into life by her narration about it; the rest for the bleeding heart, with its subsequent unavoidable calmness for the soul, brings back strength to the body, satisfaction to the mind, willingness to labor, and the steadfastness so necessary for every happy being.

Caballero sees more in things produced by the hand of a sculptor, be it human or God, than the average observer, keen as the other person's eye may be, and well trained as his taste for art may be. This appreciation for Nature and manual products has been fostered and strengthened by her love for the things that are good and by her inclination to follow her heart's impulses, directed by a pure conscience. She sees in the undulations of a falling leaf in autumn the will of her Master, and the occurrence of this act under His keen observation. The bareness of the limbs on the tree, seemingly representative of a stripped human soul, in her observation seems to call for a new vestment. "In due time," the spirit answers, "shall I not know when the hour shall come?" She warns, "O proud human heart, bow down; humble thyself, little creature!" Oh, what a lesson! There is the shattered power of an unsubmissive young man or woman, passing onward, guided by frivolity and self-trust! Caballero loves that soul and its bearer like her own child. The task is to establish a closer contact between herself and the sufferer. Then follows the doctrine, and the result is unavoidable.

World powers have risen and fallen, through neglect and over-ambition; fallen, because of selfishness, bigotry, and lust. Just like a human heart, she tells us, worn out by worldliness before the

summit is reached. She teaches that everything will return to Nature—a natural behavior. That lion at Waterloo, big and forceful, yet resting only to be a warning to future generations of how armies and empires may crumble into the dust! God's will has been achieved, the peaceful birds are nesting 'round about where fierce upheavals not long ago were threatening the entire universe of mankind. It has all sunken into the past. And even this fearful beast, being only a memorial made out of dust, will be crumbling down upon the earth not long hence.

Oh, what a feast there is in Caballero's writings! How much good may we derive in our modern nervous generation from the thoughts of our literary friend! She ripened in the experience and richness of life, and never was disappointed in her trust in man. Caballero has built us a Tower of Babel, that we may climb at little expense, not for our own glorification, but for the bringing together of all tongues at the summit, where there shall be peace everlasting and joy for harmonious souls, forgetting all the turmoil of daily life. She has made accessible to us a joy sublime, while we are in our carnal home; making life worth while for every human heart, be it prince or peasant. She has taught a doctrine of peace to her mountain folk, and she has invaded the palace of the kings, raising each in his vocation to an abler execution of his daily tasks. Only a woman could have felt like Caballero. Only a mother could have reached the hearts of the nation with an appeal for giving just rights to all citizens. To her the peasant is worth while. She honors him in his toil. She recognizes the necessity of the king and all his household. But the peasants, being the tributaries, constitute the main arteries of human society. There is no instigation to revolt against any established institution. It is always the teaching of the good that is to be found everywhere in Nature and human organization.

Oh, could we be like Caballero! Our lives would grow happier; we should be willing to seek our joy in the doing of good to others; and we should be compensated by the noble fruits of an ever-happy heart!

If Caballero were better known, her works would be taught to the infant as well as to the adult, because there is food for growth and sustenance for both. When shall we be willing to concede a place of literary leadership to this universal mother?

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THE IMPERFECT SUBJUNCTIVE

The statement is generally made in grammars that in Spanish America the form of the imperfect subjunctive in *-ra* is more often used than the form in *-se*. No figures are available of the relative frequency of the uses of the two forms, and yet the phenomenon is of sufficient interest to merit investigation. An interesting paper, a Master's thesis, for example, could be prepared, based on the relative frequencies of the two imperfect subjunctive forms in American Spanish. Obviously many interesting facts would enter into the treatment. Spanish-American writers, for example, who are well schooled in the classics of Spain, will unconsciously imitate the great masters. In fact there is little doubt but that the written idiom will always deviate considerably from the spoken idiom.

It may be of interest to readers of *HISPANIA* to know just what the relative frequency of the two forms is in one small amount of Spanish-American prose. For the purposes of experiment there was selected the printed matter found in the Spanish edition of *Inter-América*. In this magazine we have translations made under more or less strain since it is periodical and tends to become routine. The translator has little time to evolve a work of art, and it may be supposed that he makes frequent use of the idiom with which he is familiar, i. e. the colloquial. It may also be supposed that the translator prepares his work in a free and natural manner in Spanish that reads well in all Spanish-American countries. The result is undoubtedly a product which possesses a certain unaffected style common to the translator and the reader.

The following translations have been read carefully with a view to determining the relative frequency of the imperfect subjunctive forms in *-ra* and *-se*. Three numbers of *Inter-América*—January, 1918 (vol. I, no. 5), May, 1921 (vol. V, no. 1), and November, 1924 (vol. VIII, no. 4)—were selected at random, and the figures for these three numbers correspond quite accurately to the figures for any of the numbers of this magazine.¹

Vol. I, no. 5, and vol. V, no. 1, each contains approximately 60 pages with an average of 700 words on a page. Vol. VIII, no. 4 (in which the two-column page has been abandoned), contains approximately 80 pages with an average of 480 words on a page. The following table of frequencies of the two subjunctive forms is self-explanatory:

Inter-América

Vol. I, no. 5	Vol. V, no. 1	Vol. VIII, no. 4
<i>-ra</i> 121 times	127 times	118 times
<i>-se</i> 6 times	2 times	5 times

The ratio is 28 to 1, an enormous preponderance in favor of the form in *-ra*. The *-ra* form appears in every type of clause and is used in all contexts. From the few instances in which the form in *-se* is employed there can be deduced no definite reason for its selection. One might expect it to be employed for the sake

¹ Dr. Peter H. Goldsmith, editor of *Inter-América*, very kindly informed me that the translations for the magazine have been made almost entirely by natives of Venezuela and Peru.

of variety, as appears from the following example: *era bastante que comprendiera y admirase* (vol. I, no. 5, p. 286). But elsewhere we find such examples as: *si comiéramos y bebiéramos* (vol. I, no. 5, p. 317); *gritándole que se fuera, que lo dejara en paz, que se esperara* (vol. VIII, no. 4, p. 340); *trataba de advertir a su alma que se retirara a algún rincón secreto de su cuerpo, o, si no, que emigrara completamente y se saliera del cuerpo a fin de que no tuviera culpa alguna en el pecado que él estaba a pique de cometer ni se contaminara con el vino que iba a echarse al cocto* (vol. VIII, no. 4, p. 327). It is obviously unnecessary to alternate between the two forms for the sake of variety. The Spanish American does not feel the need of avoiding the juxtaposition of two or more *r*'s. Forms like *alargaran, encontrara, recorrieran* justify such a statement.

From the small amount of material examined it would appear that the use of the *-ra* form is natural and free, that of the *-se* form casual and based on no definite rule or selection. The form in *-se* is obviously passing out of general use in Spanish America.

The instances where the *-se* form is used are so few that it may be of interest to list the verbs in their context. It will be seen that they occur in the three standard clauses—substantive, adjective, and adverb:

ni habría tampoco poder cuyo ejercicio envolvese un desprecio (vol. I, no. 5, p. 282)

era bastante que comprendiera y admirase (vol. I, no. 5, p. 286)

siempre que su padre le procurase el dinero (vol. I, no. 5, p. 294)

era tiempo de que las tropas pudiesen (vol. I, no. 5, p. 302)

si se le pidiera que definiese las funciones (vol. I, no. 5, p. 322)

cualquiera que fuese el estímulo (vol. V, no. 1, p. 45)

cualquiera que fuese el lugar (vol. V, no. 1, p. 47)

suponiendo que existiese una identidad completa de unidades y suponiendo que existiese también una igualdad de intereses (vol. VIII, no. 4, p. 298)

desearía que fueseis una onda del mar (vol. VIII, no. 4, p. 312)

un cuadro que representase a Platón (vol. VIII, no. 4, p. 316)

Ni yo mismo querría que fuese de otro modo (vol. VIII, no. 4, p. 352)

To the above list may be added the following interesting example of the *-se* form in the apodosis or result clause of a conditional sentence.

Si no hubiera sido por la ley bancaria de reserva federal de 1914, y su leal y eficiente administración, hubiese habido poca oportunidad para elegir en la cuestión de una deuda de guerra permanente (vol. I, no. 5, p. 284)

This form is not commonly used in the result clause by peninsular authors.²

It occurs with greater frequency in the works of Spanish-American writers.³

From the typical examples of the *-se* form of the imperfect subjunctive in dependent clauses which are listed above, one is inclined to assume that there is no natural selection of the form for certain verbs or for certain contexts. Un-

² Fernán Caballero occasionally employs the *-se* form in the apodosis of a conditional sentence. Teachers who have used the textbook edition of *La Familia de Alvarado* (Holt & Co., 1901, new edition 1922) will recall this form on p. 7, line 26. Cf. also Cuervo's note no. 99 in *Bello-Cuervo, Gramática castellana*. Paris, 1907.

³ Cf. *Bello-Cuervo*, op. cit., no. 721 and note.

less exception be made to *cualquiera que fuese*, where the alternation seems natural, and where the *-se* form appears regularly to be used, one is tempted to deduce that one form of the imperfect subjunctive is in the process of decay, and that in the course of time the form in *-ra*, once a pluperfect indicative only, will be the sole imperfect subjunctive form in common use in Spanish America.

The foregoing remarks are based upon a very limited amount of material. They present a few tangible facts and serve to point out one interesting problem in Spanish grammar which, like innumerable others, merits further study and investigation.

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NOTES AND NEWS

LOCAL CHAPTERS

NEW YORK CHAPTER. The New York Chapter of the American Association of Teachers of Spanish held its annual banquet on Saturday evening, January 10th, at the Hotel Marseilles, 103rd Street and Broadway. Many distinguished guests were present and the occasion was a memorable one. The banquet was attended by more than one hundred people. The president of the Chapter, Miss Lois Haymaker, and the official staff, composed of Miss Antoinette Lang, Miss Dorothy Peterson, and Mr. Louis Berkowitz, received the guests in the foyer until eight o'clock, when the dinner began. During the dinner delightful Spanish music was furnished by a Spanish orchestra of seven pieces, *La Estudiantina*, from the *Calpe América*, but recently arrived in New York, and who were very glad to come at the invitation of Mrs. Muñoz de Morrison.

After the dinner, Mr. William H. Barlow, president-elect of the National Association, gave a very entertaining account of his visit to the National Convention of the Association, which was held in Denver on December 22 and 23, 1924. Mr. Barlow called attention in particular to the splendid addresses made at this convention. He cited the paper read by Professor Aurelio M. Espinosa of Stanford University, California, on the Spanish National Drama, wherein Professor Espinosa showed Spanish literature to be the equal of any literature of the world and in some respects superior. Other papers at the convention were read by Professor Owen of the University of Kansas, Professor Fitzgerald of the University of Illinois, Professor Umphrey of the University of Washington, and Professor Place of the University of Colorado.

Professor Haymaker then called upon Dr. John Garrett Underhill, the distinguished Spanish scholar and translator of the plays of Benavente, and joint guest of the evening with Mr. Barlow. Dr. Underhill delivered a splendid address on the preëminence of Spanish literature among the literatures of the world and on the great value of Spanish instruction in our schools and colleges. He described the heights attained by the great classical writers of Spain: Alarcón, Cervantes, Lope de Vega, Tirso de Molina, Calderón, Quevedo, and others, and stated that Spanish has and always will hold a first place among the finest literatures of the world.

Speaking of Spanish contemporary literature, Dr. Underhill declared Jacinto Benavente, Martínez Sierra, and the Quinteros to be equal to any writers of contemporary literature. In the writings of these men we find a faithful presentation and portrayal of life, a representation in artistic form of facts as they actually are — which is, after all, the highest form of literary art. Spanish literature is not biased, as is the literature of other nations, for example, that of Russia, wherein life is represented only as a tragedy. Dr. Underhill also called attention to the Spanish painters, past and present, as typified by Zuloaga. Regarding modernism in art, Dr. Underhill cited the works of Picasso, a native of Málaga, who is the originator of cubism. Within the next ten years, with perseverance and courage and careful study on the

part of the teachers of Spanish, the speaker declared that Spanish will win the recognition it deserves. Dr. Underhill's address won for him an enthusiastic ovation.

Other distinguished guests were: Mr. and Mrs. Lawrence A. Wilkins, Professor and Mrs. Cortina, Dr. and Mrs. Alfredo Elias, Dr. Frank Callcott, Dr. Hymen Alpern, Señor José Camprubi of La Prensa, Señorita Matilda Huici, Mr. M. A. Luria, Miss Therèse Cassel, Señora Muñoz de Morrison, Mrs. Emma B. Pennock, Mrs. Gracia Fernández de Arias, Miss Anita Thomas, and Señor Robledo of Washington, D.C. After the addresses the remainder of the evening was given to social intercourse and dancing. So successful was the occasion that it was decided to hold another evening gathering in May.

Several new members were received during the evening and the enthusiasm in the work of the association was noticeable.

TEXAS CHAPTER. This Chapter has held two very interesting meetings this year, one in the fall, held in the famous García Library of the University of Texas, and the last one at the home of Professor Sims.

The officers elected for the current year are: Professor E. R. Sims, the University of Texas, president; Mrs. Roy Bedicheck, of the Austin High School, vice-president; Miss Dorothy Schons, of the University of Texas, secretary-treasurer; R. A. Haynes, of the University of Texas, corresponding secretary.

GENERAL EDUCATIONAL NEWS

NEW YORK. A Graduate Spanish Club has been organized at Columbia University under the auspices of the Instituto de las Españas. A meeting was held in room 500, Philosophy Hall on Wednesday, January 14, 1925, at 8:15 p.m. Talks and papers by the faculty members of the university and by students were enjoyed.

The Instituto de las Españas has just sent to all the members of this organization the two final publications of last year, "Fray Luis de Leon," edited by Abate A. Lugan, and David Rubio's "¿Hay una Filosofía en el Quijote?" In the future the *Romanic Review* will be the official organ of this society, and as such will be sent to all subscribing members.

Notice comes of the Pattison Tours which have been so successfully conducted for the past two years during the Summer Sessions of the Universidad Nacional in the City of Mexico. No doubt the attendance will be greater this year than in former years owing to the successful culmination of the political difficulties in the *país vecino*. Spanish teachers are looking forward eagerly to the coming summer vacations with the many reasonable vacation trips offered in Spain, Cuba, Porto Rico, and Mexico.

SUMMER SCHOOLS OF SPANISH.—The Pan-American Union, Washington, D. C., has just published a pamphlet describing briefly the courses offered in Spain, Mexico, Porto Rico and Costa Rica, which will be sent free, upon request, to any interested teacher of Spanish—as of course, all readers of *HISPANIA* should be!

PHEBE M. BOGAN

TUCSON HIGH SCHOOL,
TUCSON, ARIZONA

BRIEF ARTICLES AND ANNOUNCEMENTS

THE LINGUISTIC SOCIETY OF AMERICA

Scholars who are interested in language as distinct from literature (not as opposed to, but as distinct from, be it carefully noted) have never had in this country a common meeting place. For those interested in modern languages normally attended the meetings of the Modern Language Association; those interested in Latin and Greek, the meetings of the American Philological Association; those in Semitic languages, the meetings of the American Oriental Society; those in Indo-Iranian languages, either of the last two societies; those in American languages attended anthropological or ethnological societies. Some other smaller or more specialized groups had their own special societies, like those of Scandinavian Studies, of the Teachers of French, or of Spanish. But there was no association which afforded to all these groups the opportunity to meet together and exchange ideas on the phenomena of language, in which they were all equally interested.

The initiative was taken by Professor Leonard Bloomfield and Professor G. M. Bolling, of the Ohio State University, and Professor E. H. Sturtevant, of Yale University. They drew up a call for a meeting, signed by twenty-nine prominent scholars in linguistics, which they sent to all parts of the country to those who might be interested. The meeting for the formation of the new society took place on December 28, 1924, at the American Museum of Natural History, in New York City. About seventy-five scholars, from all parts of the country, were in attendance.

At the morning session, the meeting selected as the name of the new organization the LINGUISTIC SOCIETY OF AMERICA, and adopted a constitution, which had been partially drawn up in advance by a committee, of which Professor Sturtevant was chairman. The noon recess was utilized by a pleasant luncheon at a neighboring hotel. In the afternoon the society elected its first officers: President, Hermann Collitz, Johns Hopkins University; vice-president, Carl D. Buck, University of Chicago; secretary and treasurer, Roland G. Kent, University of Pennsylvania; executive committee, the preceding and Franz Boas, Columbia University; O. F. Emerson, Western Reserve University; Edgar H. Sturtevant, Yale University; committee on publication, G. M. Bolling, Ohio State University, chairman; Aurelio M. Espinosa, Stanford University; Edward Sapir, Victoria Museum, Ottawa.

It was voted that a regular independent publication, either quarterly or annually, be established at once as the official organ of the society. After the transaction of other miscellaneous business, the scholarly papers were read, as follows:

Professor Hermann Collitz, "The Scope and Aims of Linguistic Study."

Professor Paul Haupt (Johns Hopkins University), "The Influence of Caucasian Idioms on Indo-European Languages."

Professor Franz Boas, "The Problem of Kinship among American Languages."

Professor Henry Alfred Todd (Columbia University), "The Complete Phonetic Elimination of Certain Monosyllabic Words in the Sentence Structure of Old French."

An animated discussion of the first and the fourth papers followed, after which adjournment was taken, with a lively belief in the prosperous and useful future of the society.

The society begins its existence with a membership of about two hundred. It is regrettable that even now two deaths must be recorded among those who participated in its foundation: Professor Henry Alfred Todd, who made the final address at the organization meeting, died suddenly on January 3rd; and C. Everett Conant, of Boston, one of the signers of the call for the meeting, died on January 27th.

ROLAND G. KENT, *Secretary*

UNIVERSITY OF PENNSYLVANIA,
PHILADELPHIA

A NEW PLAN OF COÖPERATION

Among the various currents which today make themselves felt in the great wave of good will and friendship for Spanish America that has swept this country there is, perhaps, no other whose transcendental importance is greater than that of the Summer School of the University of Mexico for American students. This institution, the oldest in the whole American continent, was founded in 1551 by a royal order of Charles V and has withstood the various vicissitudes of time, political turmoil, and social unrest. Like a strong, enduring oak it has weathered the storms of time and today gathers under its peaceful shade not only her native sons, but the youth of all America without distinction as to their racial descent.

Each year the number of American students that makes its way to Spain and Spanish America is greater. If the ideal first proclaimed by Bolivar when he called the first Pan-American Congress is to become a reality, it will necessarily have to be by a closer understanding among the intellectual classes of the different countries of the two Americas. It is for this reason that the constant increase of that army of students which yearly makes its way to Mexico with the avowed purpose of becoming better acquainted with the customs, the history, the life, and the language of the country is of greater significance than even the Crusades, for these new crusaders of learning are inspired by love and friendship, and go forth with the expressed purpose of bringing back a more sincere appreciation and a truer picture of the civilization developed there through painful centuries, and which represents faithfully the spirit, not only of Mexico but of all Spanish America, that exotic flower of Spanish ideals and customs transplanted more than three centuries ago to the virgin soil of the Americas, watered with the lifeblood of its natives and fertilized with the aboriginal arts.

The greater number of American students which is expected to attend the Summer School this year will doubtless make it one of the greatest in its history. Among the various influences that will attract a greater num-

ber of students is the plan of coöperation entered into between the University of Mexico and the College of William and Mary, one of the oldest colleges in this country, the first to have been organized as a university, and the one which is most intimately associated with our early history. By the terms of this agreement the University of Mexico will publish in its catalogue a description of the courses organized by the College for American students and will include in its faculty the instructors that accompany the group of students. This is open and sincere coöperation between the two oldest institutions in America. For the first time American students may go to Mexico to study under the auspices of an American college officially recognized by the National University.

Such a plan is truly reciprocal and it is the first instance where the University of Mexico has extended full recognition to and made a reciprocity agreement with an American college. This is a significant move in the better understanding of the intellectual classes of the two countries. It means not only an interchange of students but of professors as well, and since the English courses organized by the College will be open to Mexican students who have the required preparation, it will give them an opportunity to improve their knowledge of English under English-speaking instructors of established rank. It will offer an opportunity for Mexican students to come into close contact with American instructors in an official capacity.

Heretofore American students have experienced considerable difficulty in transferring their credits for work done in foreign countries. Under the present plan this difficulty will be eliminated as the American students will be under the direct supervision of American instructors and they virtually will be students of both the University of Mexico and the College of William and Mary.

In the work of establishing better relations between the peoples of Spanish America and this country and bringing them closer together, the influence which a more sincere appreciation of their ideals and a better understanding of their life and history will exercise, cannot be overestimated. This novel plan is international in its scope and marks a new step in bringing us closer with Spanish-American civilization.

C. E. CASTAÑEDA

COLLEGE OF WILLIAM AND MARY
WILLIAMSBURG, V.A.

THE EARLIEST KNOWN MENTION OF TOBACCO AND ITS USE

The Missouri Botanical Garden library possesses a rare first edition of *La historia general de las Indias* by El Capitán Gonzalo Fernández de Oviedo y Baldés. The December, 1924, number of the Missouri Botanical Garden Bulletin contains an interesting account of this book which was printed in Seville in 1535 and is the earliest natural history of America. The book is also the earliest authority for the primitive meaning of the word "tobacco." It is now generally agreed that the word referred to the instrument through which the smoke was inhaled and not to the plant which furnished the smoke, and the remarks by

Gonzalo Fernández in his history seem to give conclusive proof of the authenticity of this meaning.

Since the chapter on tobacco is both curious and enlightening, part of it is here given with the original orthography and punctuation preserved.

"Usauan los indios desta isla entre otros sus vicios vno muy malo/ que es tomar vnas ahumadas que ellos llamā tabaco para salir de sentido: y esto hazian con el humo de cierta yerua/ q alo q yo he podido entender es de calidad de veleño: pero no de aquella hechura o forma ala vista: porque esta yerua es vn tallo como qtro o cinco palmos/ poco mas o menos d' alto/ y con vnas hojas áchas y gruessas y blādas y vellosas: y el verdor tira algo ala color delas hojas dela lengua de bucy/ o Buglosa: que llaman los erbolarios y medicos Esta yerua que digo enel genero es muy semejante al Veleño. La qual toman de aquesta manera. Los Caciques y hombres principales tenian vnos palillos huecos: del tamaño de vn xeme o menos/ dela grosseza del dedo menor de la mano. Y estos cañutos tenian dos cañones respondiētes a uno/ como aqui esta pintado¹ y todo en una pieça.

"Y los dos ponian enlas ventanas delas narizes/ y el otro en el humo y yerua que ardia. Y estauan muy lisos y bien labrados: y quemauan las hojas de aquella yerua arrebujadas o embueltas dela manera que los pajes cortesanos suelen echar se ahumadas: y ponian la otra parte del cañuto senzillo enla yerua que ardia: y tomauan el aliento y humo parasi/ vna y dos y tres/ y mas vezes quanto lo podian porfiar/ hasta que quedauan sin sentido grande espacio tendidos en tierra beodos o adormidos de vn graue y muy pesado sueño. E los Indios que no alcançauan aquellos palillos/ tomauan aquel humo con vnos Calamos o Cañuelas de carrizos. E aquel tal instrumento cō que tomā el humo/ o alas Cañuelas que es dicho/ llaman los Indios Tabaco: y no ala yerua o sueño que les toma (como pensauan algunos.) Esta yerua tenian los Indios por cosa muy preciada/ y la criauan en sus huertos y labranças para el efecto que es dicho/ dando se a entender/ que este tomar de aquella yerua y sahumerio/ no tan solo les era sana: pero muy sancta cosa. Y assi como cae el Cacique o principal en tierra/ tomanle sus mugeres (que son muchas) y echan le en su cama/ si el antes selo ha mādado. Pero si no lo dixo y proueyo primero/ no quiere sino que lo dexē assi/ fasta que sele passe el vino y aquel adormescimiento. Yo no puedo pensar que plazer se saca d' tal acto/ sino es la gula de beuer hasta dar de espaldas: pero se que ya algunos christianos lo vsauan: en especial los que estauan tocados del mal delas Buas: porque dizen los tales que en aquel tiempo que estan assi trasportados/ no sienten los dolores de su enfermedad. Y no me parece ques esso otra cosa/ sino estar muerto en vida el que tal haze: lo qual tengo por peor que el dolor de que se escusan/ pues no sanan por esso. Al presente muchos Negros delos que estan en esta cibdad y enla ysla toda han tomado la misma costumbre: y crian enlas haziendas y eredamientos de sus amos esta yerua para lo que es dicho. Y ellos toman las mesmas ahumadas/ porque dizen que quando paran del trabajo y hacen estos Tabacos les quitan el cansancio."

GEORGE IRVING DALE

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¹ The figure resembles a slingshot made from the crotch of a tree branch.

CLUB ACTIVITIES IN THE CLASSROOM VERSUS CLASSROOM ACTIVITIES IN THE CLUB

Last year I attempted to let club activities in the classroom take the place of a Spanish Club, but must admit that they were not accepted in lieu of that well established institution for very long. Evidently "the club is the thing."

My plan was to take a part of the Spanish period on Fridays for club activities, thus converting the "tired" day into one of informal study and relaxation. To begin with, all my classes learned quite a number of simple little songs by the quick method of repeating the melodies I hummed. I had studied these songs at Middlebury under Señorita María Díaz de Oñate, an authority on Spanish Folk Music.

Other activities varied according to the grade of work of the students concerned. The "F" class played games, completing proverbs, guessing games, word and number games. Members of the "E" class had to take turns in preparing a dialogue, an anecdote in action, or a dramatization. They entertained us with visits, shopping scenes and amorous conversations at the "reja" or at the telephone. If the work was not original, it was usually a translation of a newspaper dialogue or of a humorous victrola record.

In the upper classes the weekly relaxation consisted in articles from *La Prensa*, writing of fables that served as games, dramatizations of suitable scenes from our texts, oral compositions, and now and then, a debate. The debates treated of such questions as, "Should we have secret societies in our public schools?" or, "Is Spanish the most important foreign language for Americans?" The oral compositions dealt with questions similar to those in our *Evening Bulletin*, or with popular advertisements, favorite books, authors, actors, occupations, etc. Errors were, of course, numerous, but they seemed to us of less importance than the confidence gained by free expression in the foreign tongue. We did not, as a rule, interrupt to make corrections.

With so much available material, we were ready at any time to present a program in assembly, but as opportunities for an exhibition of talent in a foreign tongue are infrequent, the students asked for the reorganization of a "really and truly" Spanish Club.

In the operation of the club, we decided to adhere to the plan of availing ourselves mainly of material prepared for above mentioned classroom activities, letting each class in turn prepare a program, supplemented, as a rule, by artistic contributions of talented members. The entire club participated in songs and games.

To summarize—the advantages of the plan, aside from the pleasure and interest of the student, are:

(a) A wealth of available material for school assemblies, (b) utilization of classroom material in the Spanish Club, (c) an almost automatic series of club programs for the term, a point in itself of considerable importance to the busy teacher.

BERTHA ROSENHEIMER

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OTRA HISPANIA

Hemos recibido los dos primeros números de una nueva revista, publicada en Madrid, cuyo nombre es como el de la nuestra, *Hispania*, revista dirigida por dos españoles conocidos por todo el mundo, los españolísimos señores Don Adolfo Bonilla y San Martín, famoso humanista, literato, filólogo y ahora decano de la Universidad Central, y Don Ricardo León, uno de los novelistas más bien conocidos del mundo.

Con sólo nombrar a estos dos señores bastaría para ensalzar el mérito de esta nueva revista por ellos dirigida, porque cosa es bien sabida que representan ellos en la España de hoy un acrisolado españolismo que vive y sueña siempre con una España grande que está por encima de todas las condiciones del momento y se remonta a los orígenes y base verdaderas de la espiritualidad de una raza que ha tomado una parte muy importante en la historia de la cultura humana. Y al examinar estos dos primeros números vemos que no estamos engañados. No es ésta una revista como todas las revistas. Es una revista parecida a *Raza Española* tan dignamente dirigida por Doña Blanca de los Ríos Lampérez, a quien el Rey de España ha honrado recientemente con la Gran Cruz de Alfonso XII, concedida durante una fiesta de homenaje presidida por la reina, Doña Victoria. Pero la nueva revista *Hispania* es de un carácter más popular, más amplio, si se quiere, que *Raza Española*. Las dos unidas pueden llegar a ser una fuerza poderosísima para mantener en pleno vigor el espíritu español por todo el mundo. La nueva *Hispania* es otro paladín que como los conquistadores de antaño seguirá conquistando nuevos territorios espirituales para la patria hispánica, el conjunto de pueblos y razas donde se habla español.

A. M. E.

ANOTHER LIFE MEMBER

The Secretary-Treasurer takes pleasure in announcing another Life Member of the Association, Professor Carlos Castillo of the University of Chicago.

SPANISH, ITS VALUE AND PLACE IN AMERICAN EDUCATION

How many of these booklets have you used? The Secretary continues to receive letters praising two points about them. When there is an influential person in the community who is cold to Spanish, the booklet is useful to hand him for his perusal. When you wish for a little supplementary reading to give students, this booklet contains the gist of a small library of books about Spain and Spanish America. Class exercises can be based on the book.

Copies may be had for 40 cents each or four for \$1.00. Address Alfred Coester, Stanford University, California.

REVIEWS

Teatro Antiguo Español, vols. IV and V. Vol. IV, Lope de Vega, *El Cuervo loco*, publicada por José F. Montesinos. Madrid, 1922, Pp. 234. Vol. V, Lope de Vega, *La Corona merecida*, publicada por José F. Montesinos. Madrid, 1923, Pp. 215.

Here are two more volumes in this beautifully printed series so competently edited under the direction of the Centro de Estudios Históricos. The present comedias are printed from autograph manuscripts of Lope de Vega. The original text is copied with all possible care, and the variants of the early editions are given.

In literary merit the two plays differ widely. *El Cuervo loco* is one of Lope's catchpenny improvisations, a preposterous intrigue play dashed off to divert the mob. It in no way deserves the sterling erudition which has been lavished upon it, and one wonders why it was selected to appear so soon in the series (intended, I believe, to include eventually all of Lope's autograph plays). The only feature of it which merits serious discussion is the "feigned madness" motif. A prince is plotted against by his stepmother and her lover. In order to save his own life he pretends to lose his mind. A vague analogy with *Hamlet* may be detected, but the resemblance is superficial, and it would be futile to press the comparison. This fact the editor recognizes.

La Corona merecida is far from being a masterpiece, but it contains some powerful passages and some strong direct writing. It treats of an historical story, or better, legend—the passion of King Pedro el Cruel for doña María Coronel, wife of a noble vassal, his unremitting pursuit of her, and her final defense by so burning herself that her appearance makes Don Pedro turn aside in horror and disgust. Her heroic chastity is rewarded: Pedro's queen places on the devoted head her own crown, and hence the title. But Lope has, by some caprice, transferred to another time, place and person the well-known tradition. In his drama the king is Alfonso VIII, the lady is one Doña Sol, not known to history. Neither the present editor nor Menéndez y Pelayo before him¹ have made any attempt to formulate an explanation of the shift. That the dramatist needed the name *Sol* to pun on, as Menéndez y Pelayo suggests, seems unlikely even as a motive for the change in heroine, and it offers no solution for the substitution of Alfonso, whom Lope elsewhere paints as a worthy monarch, for Pedro. Why did the poet here heap on the head of a ruler whom he thought almost worthy of canonization an odium which belongs very properly to the demon of Seville?

The first two acts of *La Corona merecida* conduct the story with a straightforward, rising rhythm. The character of the king's favorite, who points out to him the evil of his course, and yet aids him in it, is natural, plausible, and drawn with more close observation of actual humanity than Lope often displayed. Not till the third act do the typical defects of the *siglo de oro* drama become annoying. Hurried and ill-motivated, the closing scenes display the superficiality consequent upon an external treatment of an essentially psychological theme. The acts of the heroine follow jerkily one upon another, as a puppet obeying the lines

¹ In the introduction to Vol. VIII of the Academy edition of Lope's plays.

of a plot laid out in advance. One never knows why the king releases the falsely imprisoned husband. The queen changes her whole attitude in a moment, with scarcely an expression of surprise.

With such fundamental weaknesses in mind, Sr. Montesinos repeatedly admits Lope's inability to plow deeply into the character of his personages: "nos falta una visión interior" (*El Cuervo loco*, p. 179); "rara vez profundiza el poeta en su psicología" (*ibid.*, p. 175). But he is hardly justified in asserting in defense of his author that "no hemos de reprocharle el no haber hecho un teatro psicológico en el sentido moderno, que en su tiempo ni él ni nadie hubieran podido hacer." (*La Corona merecida*, p. 161.) Shakespeare, Corneille, Racine, were writing psychological drama of the most profound sort in the same century. It was not the period but the race and the tradition which caused the divergence.

The critical apparatus of both plays is full, conscientious and often very valuable. The situations and themes are used as a text for comparative studies which one would not care to miss. Thus *El Cuervo loco* contains an investigation of Lope's treatment of *treachery* (pp. 175-185), and some light upon his casual autobiographical allusions (pp. 186-191), as well as suggestive remarks about the possible influence on Lope's work of his admiration for the Jesuits (p. 179) and his conception of the democracy of the sense of honor (p. 185). *La Corona merecida* is illumined by a penetrating inquiry into the poet's attitude toward the *pundonor* (pp. 155-175)—a contribution to this important subject which must be set beside those of Don Américo Castro¹ and Professor G. T. Northup.² What are the duties of a vassal when the king attempts the honor of a member of his family? How does the obligation of a woman's brother differ from that of her husband? Is a woman rather honored or dishonored by the attentions of a king? In answering these questions the editor makes use of copious quotations from other dramas of Lope de Vega, which bespeak the fullness of wide reading and stamp him as one of the best-informed Lope specialists living.

The least accurate portion of the editorial matter is that devoted to the versification. Much would need to be added in order to make it a complete study of the metrics of these plays. What is actually done is not free from mistakes, some of which are due to ignorance of the usual rules of Spanish versification. The following instances may be cited: In *El Cuervo loco*, p. 193, it is hard to understand what is meant by "combinaciones libres de endecasílabos y octosílabos." P. 195, *honra* and *honor* should, of course, not be included in a list of words with aspirated *h*, since the Latin etymon began with *h*, not *f*. — In *La Corona merecida*, p. 182, the passage of *romance* in Act II, lines 1269-1420, has an *estribillo* of 5 + 11, not 7 + 11, as stated. The phenomenon is extraordinarily rare, by the way. — The passage ll. 1491-2026 is not all in *redondillas*, but contains a four-line *cantar* (1503-1506). — P. 184, hiatus is regular, though not inevitable, before the last accented syllable in a line, as the editor states; but the *first* accented syllable in a line ("la primera sílaba acentuada"), which he

¹ *Algunas observaciones sobre el concepto del honor*, in *Revista de filología española*, III, 1-50, 357-386.

² *Cervantes' Attitude toward Honor*, in *Modern Philology*, XXI, 397-421.

rates as of like importance, has nothing whatever to do with hiatus. Most of the examples which he cites in this category are caused by an aspirate *h*; the rest are rare and capricious examples. It is not even correct to say that the hiatus occurs before the *first accented* syllable in such lines as

547: Anda, | hijo. — Alarga el brazo.

2398, tuya | es, la firma es tuya.

2569, Licito | es que viua vn rey que muere.

The last case is one of internal rhythmic accent, as is also line 2634. — P. 185, the explanations of the two lines cited here are entirely beside the mark. L. 345 is another case of aspirate *h*, while l. 1199 merely illustrates the regular rule that the conjunction *o* (or *u*) standing between two vowels prevents one synalepha.

Some cases of wrong accentuation may be noted also. In *El Cuerdo loco*: l. 801, *mas qué* should read *mas que*. L. 1078, *a mí* should read *a mi*. Ll. 1194, 1382, *aún* should read *ann*. (I have yet to see an authentic example of *aín*, dissyllabic, in Lope.) — In *La Corona merceda*: l. 533, *Láynez* should read *Láynez*. L. 1637, *si* should read *si*.

In the *Adiciones* to *El Cuerdo loco* (p. 233) there are certain statements which the editor would surely not have made if he had at the time seen Foulché-Delbosc's edition of *La Estrella de Sevilla*. For he says, speaking of the mad scenes in this play, that Clarindo, one of the characters, "como todo el mundo sabe, no es criatura lopesca"; and that these scenes are not used for comparison here on account of "la certeza de ser pasaje refundido." These opinions are simply an echo of Menéndez y Pelayo, and they have been, if not definitely refuted, at least shown to be without solid basis (*Revue hispanique*, XLVIII. 1920, 522-525).

The slight defects which I have noted are trifles when compared with the accuracy and learning of the whole. Let me now pass to other more general considerations.

As one reads these two plays, of no great intrinsic merit, to say the least, the query presents itself once more: What is the precise object of this series of editions, and what end is served by it? In the preface to the first volume, the statement was made that the series was intended for the profit of a restricted circle of scholars, and that exact reproduction of the text, as a basis for linguistic and philological studies, would be the chief aim of the editors. At least, that is my understanding of phrases which are in themselves not quite so precise.⁴ The series contains, to date, two autograph plays of Vélez de Guevara, one comedia and one auto sacramental of Rojas Zorrilla (not autographs), and two autograph comedias of Lope de Vega. Without denying the high value of certain notes (some of which might almost as well be published as separate articles), one may affirm that it is as faithful reproductions of a famous author's own manuscripts

⁴ "Dadas estas condiciones, lo oportuno será no aspirar ilusoriamente a difundir las obras inéditas de nuestra escena entre el público más general, a quien estorba cualquier ortografía extraña, sino publicarlas con destino al círculo más reducido, que está preparado para recibirlas y que es en definitiva el que las ha de buscar y leer. Según esto, las comedias que editemos saldrán con un texto fijado con el rigor que permitan las fuentes de que se disponga." *Teatro antiguo español*, I, vi vii.

that these reprints have their chief reason for existence. *El Cuervo loco* and *La Corona merceda* have both been reprinted in recent years, though carelessly.⁸ No outstanding excellence on their part demanded another edition, and the labor expended on the excellent critical matter might far better have been vouchsafed to *El Caballero de Olmedo* or *Fuente-Ovejuna* or *El Infanzón de Illescas*. Since, then, the text, as a corpus for linguistic study, is the true motivating end, why would it not be better to devote equal money and care to a photographic reproduction of the autograph? A mechanical copy is the only one which can furnish the philologist with absolutely reliable material for study. A text set in type can never be perfect, since proofreaders and typesetters are but human. A demonstration of this axiom may be had within the covers of *El Cuervo loco*. Although the labor of copying has been performed with scrupulous care, and it is doubtful if anyone could do it better, yet the texts are not perfect. Without having access to the original for collation, one can query the following readings, raising doubts which could be settled only by seeing the handwriting. L. 194, read *pensamientos* for *pensamientas*. L. 1208 is short one syllable; while there are cases of faulty scansion even in an autograph, this line might well read *de dónde* for *dónde*. L. 2501 offers a similar case, unless one admits the rough hiatus in *quiseme yr*. L. 1991, both sense and scansion demand *el* for *del*.

If such queries arise without collation, is it not safe to assume that with it one would find numerous discrepancies between script and print? Experience with other supposedly exact copies leads one to answer in the affirmative.

It appears, then, that one might formulate a rule for editors in some such way as this: Autograph manuscripts of slight literary merit ought to be reproduced, if at all, by photographic processes. If they are already accessible in a printed text, only the mechanical copy is needed; if unedited, a printed interpretation of the script should accompany it.

Considerations of cost seem to be the only valid argument against such procedure.

S. GRISWOLD MORLEY

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Las Cien Mejores Poesías Cubanas, por José María Chacón y Calvo. Madrid, 1922.

No es ésta una antología más como pudiera inferirse juzgando por el título. Al reunir la presente selección el colector ha roto con la costumbre tradicional en casos análogos y a cada poeta ha dedicado un sintético estudio biográfico y crítico que avalora y enriquece el mérito del volumen. De cuantos críticos se interesan hoy por la poesía cubana es el señor Chacón el que más profundamente la conoce y el que con criterio más ecuanime y elevado ha sabido valorar estéticamente la producción intelectual de la Gran Antilla. Es la suya crítica serena, imparcialmente ponderadora, que no se deja influir por los juicios preestablecidos ni por la tradición, que muchas veces consagra falsos valores. Su crítica es de revisión, de acrisolamiento y depuración estética. La exquisita sensi-

⁸ The Centro has therefore not adhered to its original intention of publishing only "comedias inéditas" (Vol. I, p. 125).

bilidad del autor, su acendrado buen gusto, su admirable preparación humanística y, al mismo tiempo, su independencia de criterio y probidad estética, le convierten en el crítico ideal para realizar esta labor de selección y expurgamiento en el parnaso cubano. Su espíritu amplio y abierto a todas las manifestaciones artísticas, su profundo conocimiento de las modernas orientaciones ideológicas, a la par que su perenne comercio con los clásicos, le permiten una valoración equitativa y consciente sin dejarse arrastrar por simpatías de escuela o de gusto.

Aparecen en este volumen cien composiciones pertenecientes a treinta y siete poetas, acompañados éstos de sendos estudios que hacen del libro una verdadera historia de la poesía lírica en Cuba hasta fines de la última centuria. En la "Advertencia" preliminar dice modestamente el autor: "Una nota biográfica y una rapidísima impresión personal, que debe considerarse como complemento de la primera, acompaña a la selección de cada autor. No ha habido intento erudito en estas anotaciones, sino de mera exactitud." Estas notas, sin embargo, prodigio de síntesis y de impecable buen gusto, contienen mucha erudición, sabia y discretamente diluida, que hace de ellas una lectura deleitable y provechosa. Y es que el joven crítico cubano es de los que al revisar los valores literarios lleva a cabo una verdadera obra de creación: tan bello y puro es su estilo y tan equilibrada y ática su imaginación estética. En la tradición crítica de su país, él es el heredero legítimo y representante más conspicuo en el momento actual de Del Monte y de Piñeyro.

Esto en cuanto a la obra crítica del antologista. Refiriéndome ahora a la selección en sí, y al criterio que la ha presidido, se me ocurren algunos reparos que expondré sin reservas. En primer lugar, tratándose de las *cien mejores* poesías de una literatura, si el florilegio ha de responder a este título un poco convencional, estimo que debiera el autor mantener un criterio de mera valoración estética y atenerse estrictamente al mérito intrínseco de la composición como elemento o manifestación de la belleza. En este caso el señor Chacón ha sido demasiado indulgente al incluir en su antología poetas de segundo y tercer orden, sacrificando composiciones de otros vates de primer rango que hubieran dado una más alta idea de aquel parnaso. Es verdad que en tales casos el autor aclara en sus notas críticas las razones de tan generosa benignidad y rigurosamente delimita y establece el escaso mérito del poeta. A nuestro entender, bien pudieran haberse sacrificado ocho o diez de los poetastros incluidos y completar el número con otras adiciones de Heredia, la Avellaneda, Zenea, Casal, Martí, etc. Una poesía que cuenta con cultivadores de este fuste no ha menester para su gloria de los Ruvalcaba, Valdés Machuca, Orgaz, López de Briñas, Roldán y algunos otros de tan relativo mérito, incluidos en el libro. ¿Es, que el coleccionista quiso presentar un cuadro de la poesía cubana lo más completo posible y dar en él representación a todas las escuelas o tendencias? En tal caso echamos de menos al muy interesante Nápoles Fajardo ("Cucallambe") y a Luis Victoriano Betancourt que positivamente valen más que algunos de los acogidos en la antología, aun dentro de la relatividad de su prestancia.

Un error se ha deslizado en el libro, y ha quedado sin rectificación en la fe de erratas que va al final. Se refiere a la fecha del nacimiento del poeta don

Manuel de Zequeira y Arango, que hemos de fijarla en el año de 1764 no en 1760, como aparece en el texto.

El autor excluye de la antología a los poetas contemporáneos con sólo dos excepciones: la señora Luisa Pérez de Zambrana y el Dr. Enrique José Varona. En nuestro concepto, invocando las mismas razones, pudo haberse agregado, por lo menos, al señor Bonifacio Byrne: en un volumen de esta naturaleza se echan de menos sus composiciones a la lengua castellana, al esclavo y alguna otra. Pero todos éstos son pecados veniales, lunares insignificantes comparados con el mérito excelso de la obra. Es éste un libro que representa un gran esfuerzo, la dedicación constante de muchos años y un laborioso estudio de toda la poesía cubana. Hay en él una honrada y saludable tendencia rectificadora que será altamente beneficiosa para el porvenir de la poesía en Cuba. Libro es éste de mucha utilidad para alumnos y profesores y seguramente no podrá faltar en la biblioteca de cuantos se interesan por la evolución poética de Hispano-América.

MANUEL PEDRO GONZÁLEZ

UNIVERSITY OF CALIFORNIA
SOUTHERN BRANCH

BIBLIOTECA LITERARIA DEL ESTUDIANTE.¹ Han llegado a nuestras manos cuatro nuevos tomitos de esta biblioteca:

Tomo XI. **Calderón de la Barca.** Selección hecha por Samuel Gili Gaya.

En un pequeño tomo de 325 páginas ha publicado el señor Gili Gaya una valiosa colección de comedias abreviadas calderonianas para el uso de gente joven que sirven maravillosamente para orientar al discípulo en el drama de Calderón. Contiene el tomo cinco comedias abreviadas, *La vida es sueño*, *El alcalde de Zalamea*, *El príncipe constante*, *Casa con dos puertas mala es de guardar*, y *La puente de Mantible*, y además brevísimos fragmentos de dos autos sacramentales, *La cena del rey Baltasar* y *La viña del Señor*. La edición está hecha con el mismo esmero que se ve en la edición de Tirso de Molina publicada también por el señor Gili.

Tomo XIV. **Lope de Vega.** Selección hecha por Américo Castro.

El tomo contiene cuatro comedias de Lope, *Amar sin saber a quien*, *El mejor alcalde el rey*, *El caballero de Olmedo* y *Peribáñez y el comendador de Ocaña*, las primeras dos casi completas. Estas cuatro comedias darán seguramente una idea muy buena de la obra de Lope a aquellos que han de interesarse en este célebre dramaturgo, pero nos parece que para la gente joven no hubiera estado mal incluir una de las comedias de Lope que tienen una relación directa con los romances, por ejemplo, *El bastardo Mudarra*. Sin embargo, el distinguido catedrático de la Universidad Central ha sabido escoger para la gente joven una de las verdaderas joyas de Lope, llena de poesía y de saber popular, *El caballero de Olmedo*.

¹Véase HISPANIA, vol. VI, 1923, pp. 199-201.

Tomo XIX. **Poetas de los siglos XVI y XVII.** Selección hecha por P. Blanco Suárez.

Este tomo de 345 páginas es una verdadera antología breve de la poesía castellana del Siglo de Oro. El señor Blanco Suárez ha hecho una obra de interés e importancia que puede ser de mucha utilidad no solamente para gente joven sino también para mayores. Es un tomo como las *Fábulas y cuentos en verso*, tomo I de la *Biblioteca*, preparado por doña María Goyri de Menéndez Pidal, que tiene un valor permanente y grande. La pequeña antología clásica del señor Suárez será recibida con mucho entusiasmo por todos los hispanistas. Los poetas que figuran en ella son: Garcilaso de la Vega, Gutierre de Cétina, Cristóbal de Castillejo, Fray Luis de León, Francisco de la Torre, Fernando de Herrera, Gaspar Gil Polo, San Juan de la Cruz, Baltasar del Alcázar, Ercilla y Zúñiga, Lupercio Leonardo de Argensola, Bartolomé Leonardo de Argensola, Juan de Arguijo, Góngora, Lope de Vega, Quevedo, Rodrigo Caro, Francisco de Rioja, y Villegas.

Tomo XXII. **Cervantes, Don Quijote de la Mancha.** Selección hecha por José R. Lomba.

Se han escogido en este tomo los capítulos del *Quijote* que el editor ha considerado los más importantes para una edición escolar de extensión no demasiado larga, y a nuestro parecer la selección ha resultado satisfactoria. Lo difícil en este caso es saber si los discípulos jóvenes sacarían más provecho leyendo entera la primera parte o casi toda la primera parte del *Quijote* o leyendo capítulos escogidos de las dos partes. El señor Lomba ha optado por el segundo proceder. La ortografía ha sido modernizada, como es natural, pero la construcción cervantina no ha sufrido arreglos modernizantes.

Tomo XXX. **Poema del Cid y otras gestas heroicas.** Selección y notas por Jimena Menéndez Pidal.

Contiene este tomito: La historia legendaria de Bernardo del Carpio tomada de la *Crónica General del siglo XIII*, que al parecer se fundaba en un cantar de gesta antiguo; algunos pasajes del *Poema de Fernán González*; parte de la leyenda de los *Infantes de Lara*, sacada de la *Crónica General de 1344* y de fragmentos de cantares; y finalmente una edición escolar de *El Poema del Cid*, completa, pues todos los pasajes omitidos del texto antiguo o de las crónicas han sido resumidos brevemente por la editora. Este tomito tiene una novedad extraordinaria, pues se trata no solamente de preparar textos antiguos al alcance de gente joven sino que se trata también de acompañar el texto con aclaraciones históricas, geográficas y lingüísticas para que el estudiante joven pueda en realidad satisfacer su curiosidad si es que se entusiasma por estas antiguas leyendas. Hemos examinado este tomito con el cuidado que merece una obrita preparada por la distinguida hija de don Ramón Menéndez Pidal, y lo hallamos esmeradamente ideado y editado con esquisita y clara erudición y sano juicio. Hay un vocabulario que contiene los significados de todas las voces antiguas que pueden ofrecer alguna dificultad.

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NUMBER 3

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912.

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VOLUME VIII

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MEXICAN SOCIETY AS SEEN BY FERNÁNDEZ DE LIZARDI

Whether regarded from a literary, a historical, or a sociological standpoint, the works of Fernández de Lizardi, better known as "El Pensador Mexicano," deserve attention, for therein may be found the best existing pictures of the manners and customs of the Mexican capital in the opening decades of the nineteenth century. In addition to enjoying the distinction of having produced the best picaresque novel written in America, this writer has justly merited the appreciation of his countrymen for having achieved for Mexico, in *El Periquillo Sarniento*, what Mesonero Romanos dreamed of doing for Spain—to use the picaresque novel as a vehicle for an attack on the political, the social, and the religious abuses of his time. Among other longer works in which Lizardi satirized life in Mexico may be mentioned three novels: *Don Catrín de la Fachenda*, picaresque, also, in form; *La Quijotita y su Prima*, which deals with the life and education of women; and *Las Noches Tristes*. Besides these, Lizardi produced hundreds of short articles, many of which, in the wealth of detail of habits and customs, foreshadow the *costumbrista* movement which was to gain ascendancy only a short time later in Spain.

The known facts connected with Lizardi's life are meagre. Born in Mexico City in 1776,¹ he received the education of a Spaniard of the better class, which included a university course. Of his life after leaving the University of Mexico without a degree, practically nothing is known until the appearance, in 1812, of *El Pensador Mexicano*, the periodical from which his pseudonym is derived. The

¹ González Obregón, L., "El Pensador Mexicano," in *Cultura*, Mexico, 1918, vol. VI, p. 3.

attacks launched in this paper against the Spanish officials led to its suppression and to the imprisonment of the editor; but shortly after his release was effected, the publication was resumed and continued throughout the year 1814. Two years later three volumes of *El Periquillo* appeared; the fourth was suppressed by the government. In 1818 *La Quijotita* and *Las Noches Tristes* were published, but *Don Catrín* probably did not come from the press until after the death of the author in 1827.

Although none of the works of Lizardi reveal the artistic finish which distinguishes the masterpieces of some of the picaresque and *costumbrista* writers of Spain, it must be remembered that the production of literature was subsidiary to the Pensador's purpose of effecting reforms in the society in which he lived. This accounts, to some extent, for the presence of the many moralizing passages which mar the continuity of his narratives; for Lizardi visioned himself as treading the path of Cervantes' great hero, of whom he said:

D. Quijote también moralizaba y predicaba á cada paso, y tanto que su criado le decia que podia coger un pulpito en las manos y andar por esos mundos predicando lindezas.²

So Lizardi, not in speech, but through the press, raised his voice, crying out for the reform of some of the abuses under which he saw Mexico suffering.

To one who loved his native land as Lizardi did it must have seemed very pathetic to see the wonderful region in which the City of Mexico lies the scene of so much corruption and misery. For Mexico City nestles in a valley rich in tropical fruits and flowers, although enclosed by snow-clad mountains. Rising above the bed of lakes which formerly inundated the district, the former capital of the Aztec kingdom, at the opening of the 19th century, was no mean Indian village; in its palaces, churches, and monasteries, it vied with the capitals of Europe. Within these edifices erected by the Spaniards, the wealth which had been wrested from the mines of Mexico tended to cast into the shade the lavishness with which Nature had adorned the landscape without. Sunshine and a climate which knew neither extreme of heat nor of cold lured all classes to a life of easy

²"Apologia del Periquillo Sarniento," reprinted in the 4th ed. of *El Periquillo Sarniento*, Mexico, 1842, vol. I, p. XV. The "Apologia" appeared first in *Noticioso General*, nos. 487 and 488, Mexico, Feb. 12 and 15, 1819.

indolence. From soil so fertile that only the scattering of seed was necessary in order to reap bountiful harvest, an abundance, not only of the necessities, but even of the luxuries of life, was within easy grasp.

In marked contrast, in reality, was the unequal distribution of wealth; and great social gulfs separated the various classes of the inhabitants of the valley in the era in which Lizardi lived. Three distinct classes constituted Mexican society: first, an immensely wealthy few, who, housed in palaces and served by retinues of servants, knew no want that riches could satisfy; second, a middle class, rich in pride but poor in purse, to which the greater part of the Spanish population belonged; third, the great mass of the native population, the dregs of society, extremely ignorant and indigent. The whole situation was well summarized thus:

Hay de todo con desproporción. Esto es: hay una multitud de pobres de mediana clase que jamás respiran con libertad, ni gozan todo lo que apetecen: hay una infinidad de gente vaga, viciosa y miserable que ó no come, ó si come es mal y si viste es peor; pero hay algunos pocos ricos que cada uno de ellos es bastante á comprar treinta condazgos y cincuenta baronías de su tierra de U. y quedarse tan poderoso como antes.³

With the latter, as a class, Lizardi concerns himself little; for the Indians he saw small hope save through the reform of the middle class. It is at this class that he especially rails—at its follies and its weaknesses. To the foolish pride of this class which prevented its members from entering the trades and other honest occupations, he ascribes the generally impoverished condition of the Mexican people. The poverty of this class itself he finds

. . . es la más insoportable. Un demonio es esto de haber nacido en buenos pañales (aunque todos los pañales son pañales), haberse criado con una regular educación, y haber heredado un Don á modo de sonaja ó cascabel. Estos tenemos más que sufrir en la miseria que los últimos infelices de la plebe.⁴

In the mouth of the poor hidalgo Lizardi puts the motto, "Los ejercicios envilecen al que los ejercita," and cites, as his chief characteristics, poverty and pride.

To this class belong the best characters which Lizardi presents,

³ "Sobre una materia interesante," in *El Pensador Mexicano*, Mexico, Dec. 16, 1813.

⁴ "Diálogo entre el tío Toribio y Juanillo," in *El Pens. Mex.*, Oct. 7, 1813.

Periquillo and Don Catrín; in the life of either may be seen the results of foolish pride which refuses to regard labor as honorable. Both of these characters were sons of fathers in moderate circumstances. In the case of the former, the father had the common sense to realize that his son ought to be trained for a trade, but the mother, who boasted that the blood of the Ponces, Tagles, Pintas, and Velascos ran in her veins, could not endure that her son should demean himself by engaging in a trade. Consequently he was sent, as a gentleman's son, to the university, although he had neither inclination for study nor any real desire to engage in a learned profession. After obtaining the degree of *bachiller*, Periquillo cast about for the profession requiring the least amount of preparation. As theology best met this requirement, he began to prepare for the priesthood, but he wasted his time, and evil companions diverted him from his studies. The threat of his father to apprentice him to a trade drove him in desperation to entering a monastery, for anything was preferable to tarnishing his honor by engaging in a trade. Accustomed to the pleasures of the world as he was, the rigorous life held few charms, and his stay within the walls was short. A small inheritance left him on the death of his father a few months later was quickly squandered. An escapade followed which led to his imprisonment. His release was obtained by an unscrupulous *escribano* whose only purpose was to secure Periquillo's services as a clerk. After freeing himself from this master, our hero ran the whole gamut of masters usually found in the picaresque novel. The only thing that prevented his ending his career as a highwayman or murderer was the fact that he was really a coward at heart; he could engage in petty pilfering and stealing from a man while he was asleep, but nerve failed him to engage in more daring undertakings. In the end, unlike the typical Spanish *picaro*, he was reformed, and died a respected citizen.

Not so with D. Catrín. Unlike Periquillo, he never entered the service of any master or engaged in any honest occupation, for, to use his own words, it was against his birth and breeding to serve any one unless it were the king himself in person. After receiving his university degree, finding himself incapable of pursuing the higher studies leading to a profession, he entered the army. Evil companions and dissolute living brought about his dismissal; after this he became a gambler's assistant and then a thief. As the result of the latter career, he was sentenced to serve a term in Morro Castle. But through

it all, both his pride and cowardice are evident. Once, on being beaten by an old man whose rich but ugly daughter he had tried to steal, Don Catrín threatened to come the next day and show his family pedigree. As gambler's assistant, it was his practice to steal part of the winnings. When this was discovered and a severe drubbing was his reward, he consoled himself with the thought that the gambler was of low birth and did not know how to treat those of higher rank. He did not return, however, to the gambling house, for, he observed, *catrines* have no fear of sword thrusts but they do have a fear of drubbings. After complaining, while a convict, of the harsh treatment from which a person of his birth might rightfully expect to be exempted, and having received no further consolation than the governor's reply that a thief is never a noble and has no right to expect the privileges of one, he tore up, in disgust, his *ejecutorias*, vowing he would never depend on them again for anything. After his return to Mexico, the loss of a leg in a love affair admitted him to the ranks of the beggars—a gainful profession he followed until his death.

In sketching the careers of Periquillo and Don Catrín, Lizardi found ample opportunity to call attention to political conditions which required remedying before anything better could be expected of such representatives of the middle class. In the *Pensador Mexicano*, he had begun a series of attacks on the officials of the government, not excepting even the viceroy, in which he exposed the corruption of the entire civil administration. Not only were the officials dishonest and extremely haughty, but

El Rey . . . era un *ente* desconocido: los Virreyes unos *soberanos absolutos*: los *Oidores* punto menos que *deidades*: los *Escribanos*, algo más que *ministros*: los *Alcaldes de barrio*, *Alcaldes de Corte*: sus *corchetes*, como *Alcaldes de barrio*.⁵

For villainy committed by the *togados*, or higher officials, there was no recourse, for to make a complaint of any kind would have been regarded as a "nefarious sacrilege."

Of all the officials the worst was the *subdelegado*, the mayor of the small town.

Estos por lo común eran legos leguísimos; casi siempre compraban las subdelegaciones en las Intendencias . . . (Desmiéntanme, y vayan diciéndome quales y quantos fueron los que las han obtenido por

⁵ "Pensamiento II," in *El Pens. Mex.*, no. 3, 1812.

su mérito y literatura. ¡Ah, qué bien sé yo esto!) Como he dicho, las compraban: por lo qué, y porque tales empleos eran una descarada negociación, lo primero que procuraban en sus pueblos, era desquitar el *numcrario* que habían dado por ellas, y lo segundo sacarle le mayor utilidad que podían á su comercio, ¿quántos se hicieron ricos en cinco años? y ¿cómo? haciendo *repartimientos*, vendiendo la justicia, y adulando a los vecinos pudientes, contemporizando con sus antojos casi siempre en perjuicio de los pobres.⁶

Just such an *alcalde* was Periquillo's fifth master. His term of office was five years, during which time, for the purpose of acquiring a fortune, there was no deed too nefarious. As a merchant, he cheated the poor peasants unmercifully; in collecting debts due him he was most exacting, but he failed to assist in the collection of debts due others unless he received a large share of the payments. Although minor violations of the law were punished most rigorously, when revenues from such sources proved insufficient, new laws were enacted, such as prohibiting domestic animals from ranging outside of the corrals, forbidding the Indians to come to mass without shoes, and requiring merchants to keep cats in their shops. In his community, the *alcalde* was not alone in his villainy; there were others, who by means of his connivance enriched themselves at the expense of the poor. The worst criminals enjoyed his protection, for they served him as spies. These, after inducing others to engage in gambling, would notify the *subdelegado*, who would unexpectedly appear and make the arrests. Unfortunate, indeed, were those who fell into his hands unless they had money or pretty wives or sisters who could be made the victims. The miserable condition of the natives under the control of such officials, Lizardi pictures thus:

Pero quienes más sentían el yugo, eran los miserables *Indios*. Estos infelices, sí, como más pobres, como más ignorantes y pusilánimes, eran el objeto de sus rapiñas, y sus verdaderos esclavos. Estos que hoy son *legítimos españoles*, y *partes integrantes de la Monarquía*, eran en otro tiempo tratados punto menos que bestias.⁷

Almost as notorious a figure as the *subdelegado* was the *escribano*. Of all the civil officials presented by Lizardi, he appears the most venal. In *El Pleito de las Calaveras*, the typical *escribano* speaks for himself thus:

⁶ *Ibid.*

⁷ *Ibid.*

Soy un escribano, pues,
que el vulgo llama *maldito*,
porque jamás he usado
con consciencia de mi oficio.⁸

One of the duties of this official was to take the prisoner's declaration as soon as he was arrested; as a result, the declaration was always such as best suited the *escribano's* purposes. His influence was so well known that the phrase, "En el escribano está todo," was familiar even to the children. While in jail Periquillo realized the power of the *escribano*, for he saw a fellow prisoner's trial intentionally delayed due to that official's influence. In his own case, however, the ability to act as clerk for the *escribano* was sufficient inducement to procure his release. Shortly after being installed in the household of Chanfaina—this was the *escribano's* name—Periquillo realized that although his master was ignorant, he possessed a sufficient knowledge of the law to make it serve his unscrupulous purposes. An instance will suffice as an example of his type. Before Periquillo had been many days in his service, a pretty girl came to implore Chanfaina's aid in behalf of her brother, a notorious criminal, who had just been apprehended. At first Chanfaina refused, but the girl's tears and promises soon conquered him. After several days the girl returned and began to upbraid him, saying that her brother had been sentenced to Morro Castle in Havana for eight years. Chanfaina went at once to the jail, sought out the brother, and released him, sending in his place an ignorant Indian guilty of some petty offense. The next day, Luisa, for that was the girl's name, took her place as mistress in Chanfaina's household.

In *El Periquillo* many other instances of the knavery of minor officials are cited. The *alcabalcros* were the richest in the towns, for they made out the tax reports as they pleased; the guardians always became the real heirs; prisoners who did not pay garnish to the jailer were beaten and forced to perform menial tasks. While the lawyers were not as bad in Lizardi's eyes as those charged with executing the laws, yet they too took advantage of the ignorance of their clients; and, like some of the priests, made a false show of learning by interlarding their conversation with Latin phrases peculiar to their profession.

With the Roman Catholic faith itself, Lizardi found no fault. "Yo ni soy herege, ni pienso serlo: católico nací, y tan católico soy

⁸ *Suplemento al Pensador*, Nov. 1, 1813.

como el Vicario de Cristo,"⁹ he wrote in 1813. But this did not blind him to the abuses that existed in the Church and its institutions. Of the latter, the Inquisition was the most powerful, and to it such a writer as Lizardi would perforce be hostile. Although abolished in 1813, its restoration was earnestly desired by religious fanatics and by those who had profited through its methods. Lizardi opposed it in many articles in his *Pensador Mexicano*, in which he traced its long and cruel history, laid bare the corrupt measures that it employed, and proved it largely responsible for the lack of progress in both Spain and Mexico.

¿Es conforme este tirano proceder con el establecido por Jesucristo cuya ley es santa, suave é inmaculada? ¿Podrá este tribunal ser instituido por el Dios de las misericordias? ¿Habrá quién se espante de su demolición y quien apetezca su nuevo establecimiento? Creeré que es menester estar privado de razón para producirse de esa suerte.¹⁰

In like vein he attacked in this paper the ignorance of the clergy, their avarice, vanity, and worldly ambitions. In his novels he presented priests who possessed one or more of these characteristics. Periquillo himself desired to undertake the study of theology because he had heard that it required less application for preparation than the other professions. His father suggests in his protests against this practice the widespread ignorance of the clergy:

En efecto, hijo, yo conozco varios vicarios imbuídos en la detestable máxima que te han inspirado de que no es menester saber mucho para ser sacerdotes, y he visto, por desgracia, que algunos han soltado el *acocote* para tomar el cáliz, ó se han desnudado la pechera de arrieros para vestirse la casulla, se han echado con las petacas y se han metido á lo que no eran llamados.¹¹

Martin Pelayo, Periquillo's friend who was studying for the priesthood, enumerated other advantages that made the profession desirable: a priest, although a fool, was respected everywhere, and his misdeeds were hushed up; at the balls and gambling tables the best seat was given to him; and in the drawing room, he was not despised by the ladies. Of this same Martin Pelayo—a prospective priest—Periquillo gives this description:

Su edad sería de diez y nueve á veinte años: jugadorcillo más

⁹ "Sobre la Inquisición, in *El Pens. Mex.*, Sept. 30, 1813.

¹⁰ *Ibid.*

¹¹ *El Periquillo Sarniento*, Mexico, 1830-1831, vol. I, p. 171.

que Birján; enamorado más que Cupido; más bailador que Batilo; más tonto que yo, y más zángano que el mayor de la mejor colmena.¹²

Another pleasure-loving priest was he who in secular dress attended the ball at Periquillo's house. Between him and one of the guests a quarrel arose over a lady. A fight followed, in which the priest's wig was snatched off and his identity revealed.

Aside from the pleasure-loving priests, there were the avaricious. The priest who lived in the village in which Periquillo served as secretary to the *subdelegado* had only this one sin; otherwise he was capable, learned, and punctual in his duties. Because a poor woman did not have sufficient money, he refused to bury the body of her husband. So great was his avarice that he permitted superstitious practices among the Indians.

El Viernes Santo salía en la procesión que llaman del Santo Entierro: había en la carrera de la dicha procesión una porción de altares, que llaman posas, y en cada una de ellos pagaban los indios multitud de pesetas, pidiendo en cada vez *un responso por el alma del Señor*, y el bendito cura se guardaba los tomines, cantaba la oración de la Santa Cruz, y dejaba á aquellos pobres sumergidos en su ignorancia y piadosa superstición.¹³

Other priests who lacked the proper conception of their duties appear in *Las Noches Tristes*. A poor countryman whose wife was at the point of death went to the village to beseech the priest to come and perform the last rites of the Church. After being refused by the vicar on the ground that the roads were too bad, he hastened to the curate's house. Being engaged in a game of cards from which he had no desire to desist, the curate declined to accompany the petitioner, alleging as his reason that such duties belonged to the vicar. In justice to Lizardi, one must admit that he did not give a one-sided picture of the priests; with every immoral or otherwise corrupt priest presented in his books is contrasted another who possessed all the qualities desirable in an incumbent of such a position. Even the scatterbrained Pelayo changed his way of living; in the village in which Periquillo practised medicine, a priest declaimed against the arrogance of the clergy; and in the village where Periquillo served the *subdelegado*, a charitable priest offset the avaricious priest by giving the poor woman money to complete the funeral arrangements for her husband.

¹² *Ibid.*, vol. I, p. 165.

¹³ *Ibid.*, vol. IV, pp. 15-16.

Among the minor church officials who were frequently unscrupulous, Lizardi cites the *sacristán*, who made a practice of petty thieving, such as stealing the melted wax from the candles. Periquillo, while in the sacristan's employ, learned the noble art of robbing the dead. Other instances of robbery of the dead are cited in *Las Noches Tristes* and in a poem entitled *El Muerto y el Sacristán*.

While emphasizing the need of reform in matters of church and state, Lizardi did not neglect to point out other weak spots in the social fabric of Mexico. He struck at what he considered the roots of many of the evils—the home and the school. In satirizing certain abuses and practices that existed in regard to the rearing of children he has left at least four very adequate sketches of the family life of the middle class to which he himself belonged. The first of these deals with the early life and education of Periquillo; the second and third are to be found in *La Quijotita*, in which is contrasted the home training of two girls, Pudenciana and Pomposa, the former, the only daughter of wise and prudent parents, the latter, also an only daughter, but of vain and foolishly extravagant parents; the fourth, less full than the others, refers to the childhood of Don Catrín de la Fachenda. All of these, with the exception of Pudenciana, suffered from ignorant and over-indulgent parents. Shortly after Periquillo's birth, his grandmother and other old women, following the general custom, bound his hands and body to prevent his becoming in later life unruly or fractious, and about his neck they placed various charms and amulets to ward off disease. His father, although free from such superstitions, was unable to prevent such practices, for when he contradicted his wife she resorted to tears; and, being young and pretty, she carried her point in most matters. Periquillo's parents chose for him rich godparents of whom he later remarked: "En efecto, los míos ricos me sirvieron tanto como si jamás me hubieran visto."¹⁴

As was customary among the better class of the day, Pomposa and Periquillo had their wet nurses. The attitude of women of that day in this matter is reflected in the following counsel given to Pomposa's mother by her friends:

Con razón, decía otra; yo pariera veinte y no criara uno; porque la crianza acaba á las mugeres, y por fin, no es moda, ni se quedan estas cosas para las personas de nuestra clase, sino para las *pobretas*

¹⁴ *Ibid.*, vol. I, p. 29.

y gente ordinaria. Ya se ve que sí decía otra. ¿Qué dijera la marquesa Tijereta, la Tremenda y otras señoritas que visitan esta casa, si vieran á Eufrosina criando á su hija como una chichi alquilona? ¡Jesús! ni pensarlo, decía una chatilla remilgada. A mí nada me va ni viene; pero se me encoge el corazón de ver á tu hermana Matilde cargando al nene todo el día, y á éste chupándole la mitad de la vida; no en valde está la pobre tan descolorida y flaca, que parece gato de azotea. ¡Qué ordinario y qué mezquino debe ser el viejo de su marido!"¹⁵

Both Periquillo and Pomposa were entrusted to the care of servants and nurses, who, to frighten them, told them stories of ghosts and devils. Periquillo says that at the age of eight he was afraid to enter a dark room, for he was firmly convinced that the dead appeared to the living, and that the devil would choke him with his tail. Pomposa fared even worse, for her *pilmamas*, or nurses, were legion, and each succeeded in affecting her character for the worse. Sometimes Pomposa would fall ill from overeating, and on such occasions the old women would flock in to give advice. Some of the remedies advised included "la col de China, el pollo prieto molido, el azogue, la manteca y otras drogas tan inútiles como sucias."¹⁶

Indulgent parents, relatives, and nurses laughed at the naughtiness of Periquillo and Pomposa, and both could have said as did Don Catrín:

Nada se me negaba de cuanto yo quería; todo se me alababa, aunque les causara disgusto a las visitas. A la edad de doce años, los criados andaban debajo de mis pies.¹⁷

In all of Lizardi's work the theme of education is ever dominant, and in his criticisms of the schools and teachers of his time he has left a vivid account of that phase of life. Continually he laments the ignorance of the *americanos*; this he attributes, not to lack of talent or of inherent ability, but to lack of schools. He tells of seeing children four or five years old begging in the streets, and great crowds of idle boys playing *picados* or *clavitos*, and without any occupation save that of selling tickets. The need of competent teachers he emphasizes, for he had seen teachers who were drunk the whole day, and who were continually sending the children from the school to buy *aguardiente*.¹⁸

¹⁵ *La Quijotita y su Prima*, Mexico, 1831, vol. I, pp. 5-6.

¹⁶ *Ibid.*, vol. I, p. 33.

¹⁷ *Don Catrín de la Fachenda*, Mexico, 1832, p. 7.

¹⁸ *La Quijotita*, vol. II, pp. 224-226.

The novels of Lizardi afford many depictions of schools and the part they played in Mexican society. When Pomposa was three years old, her mother put her in the *amiga*, or primary school, and tried to induce her sister Matilde to do the same with Pudenciana. But the wise colonel, Matilde's husband, saw clearly what actuated the pleasure-loving Eufrosina, and replied thus to his wife when she consulted him about the matter:

El deseo de su más completa libertad para prenderse y pasear, es el motivo legítimo que tiene para separar de sí á su criatura.¹⁹

Periquillo did not begin quite so young, but as the years followed, he attended three different schools. The teacher of the first was too lenient, for he hated the work as he was ignorant both of the subject matter and of methods of teaching. To him, reading meant merely pronouncing words. In writing he used punctuation marks more as ornamentation than as an aid to interpretation. In fact, his punctuation of a stanza of sacred verse led to the closing of his school by the *cura*. Among the other bad habits which Periquillo acquired in this school was the vulgar one of giving nicknames—his own was bestowed upon him here—and the practice of poking fun at old people and of annoying fools and simple people. Periquillo's second teacher was an example of the capable but too severe teacher. His student describes him thus:

Era de aquéllos que lleva como infalible el cruel y vulgar axioma de que *la letra con sangre entra*, y bajo este sistema era muy raro el día que no nos atormentaba. La disciplina, la palmeta, las orejas de burro y todos los instrumentos punitivos, estaban en continuo movimiento sobre nosotros.²⁰

In the third teacher were embodied all the qualities that the ideal teacher should possess, but that there were few of this type the experience of Don Catrín gives evidence:

Me pusieron en la escuela, ó por mejor decir, en las escuelas, pues varié á lo menos como catorce; porque en unas descalabraba á los muchachos, en otras me ponía con el maestro, en estas retozaba todo el día, en aquellas faltaba cuatro ó cinco á la semana; y en estas y las otras aprendí á leer; la doctrina cristiana según el catecismo de Ripalda; á contar alguna cosa, y á escribir mal.²¹

¹⁹ *Ibid.*, vol. I, p. 42.

²⁰ *El Periquillo*, vol. I, p. 56.

²¹ *D. Catrín*, pp. 7-8.

The system of preparing for the university may also have fallen short of the ideal, if we consider the training given Periquillo. He studied Latin under Don Manuel Enríquez, who taught him much grammar but little Latin. In describing the results of such instruction, Periquillo says:

Saqué le cabeza llena de reglitas, adivinanzas, frases y equívocos latinos; pero en esto de inteligencia en la pureza y propiedad del idioma, ni palabra.²²

Not only was the instruction deficient, but other features of the school life were open to censure; various forms of hazing were indulged in, and the evil influence of certain students left its impress on the student body.

Of the medieval program of studies pursued in the college of San Ildefonso, which Periquillo attended, we have this account:

Aun no se acostumbraba en aquel ilustre colegio, seminario de doctos y ornamento en ciencias de su metrópoli; aun no se acostumbraba, digo, enseñar la filosofía moderna en todas sus partes; todavía resonaba en sus aulas los *ergos* de Aristóteles. Aun se oía discutir sobre *el ente de razón, las cualidades ocultas, y la materia prima*, y esta misma se definía con la explicación de la nada, *nec est quid*, etc.²³

The names of modern physicists or scientists were unknown, most of the time being spent on logical disputations. In two months after entering the college, Don Catrín had an "ergo tan retumbante que hacía estremecer las robustas columnas del colegio," and Periquillo says that he hurled out an "ergo con más garbo que el mejor doctor de París." At the end of two and a half years each of these promising students defended successfully his thesis and received, with much ostentation, the coveted degree.

To the failure of the educational system to include some type of training suited to the poor man who could not hope to pursue studies leading to a profession, Lizardi ascribes many of the existing social evils. The only professions which were deemed really honorable—the legal and clerical—were so overcrowded that it was impossible to make a living honestly. The medical profession was flooded with a host of untrained charlatans who waxed fat on the ills of humanity.

²² *El Periquillo*, vol. I, p. 86.

²³ *Ibid.*, vol. I, pp. 91-92.

Of all branches of learning, medicine seems to have been the most neglected. In 1813 Lizardi wrote:

No hay un Colegio donde se enseñe medicina. Esta ciencia tan interesante á la humanidad solo se aprende (si se aprende) en los cortos ratos que se cursan las cátedras de prima, vísperas, y methodo medendi en la Universidad.²⁴

In *El Periquillo*, Lizardi continued to lament the neglect that medicine suffered, and outlined the training of the would-be physician. After a student had pursued a few courses in the university and had served an internship for a short time, he was admitted to an examination; provided the examiner was his friend, or provided he chanced to answer the questions, he was licensed to go out to murder the whole world with impunity. In conversing with the noble Chinaman, Periquillo divided the various branches of the medical profession in Mexico into four groups: the *cirujanos* who treated ulcers, fractures and wounds; the *médicos* who handled such diseases as fevers, pleurisy, and dropsy; the *sangradores* and *barberos* who did the cupping and bleeding; and the *boticarios* who prepared the drugs used by the rest.

Doctor Purgante, one of Periquillo's many masters, was a clever charlatan. Behold him, clad in a long robe and a Turkish cap, astride a mule! Formidable looking books which adorned his office served to impress the ignorant. Like the doctor described by Le Sage, Sangredo, who had only one remedy for all diseases—bleeding—Doctor Purgante had only one—purgative. His real name was Matamoros, but Periquillo thought it should have been Matacristianos. One night, after having been in the good doctor's service for several months, Periquillo, mounted on the doctor's mule with the books and other insignia of the profession, including the diploma, carefully strapped on behind him, took French leave. With a *barbero* as companion, he made his way to Tula where, after the doctor's name had been carefully erased from the diploma and his own inserted, he set himself up as a doctor. A fortunate cure brought him many patients, but, ultimately, he fared worse than the average charlatan, for he was discovered and driven from the town.

Hospitals, according to Periquillo's account, were in a horrible condition. At night attendants pretended to be asleep when the patients called for aid; all inmates of the institution drank from the

²⁴ "El diálogo extranjero," in *El Pens. Mex.*, Dec. 30, 1813.

same pitcher; patients on whom operations were performed were made to suffer unnecessarily; and, when one died, the attendants would flock around the body and dispute over the miserable belongings that were left. In the satiric poem, *El Medico y su Mula*, Lizardi pictures the charlatan visiting the hospital and prescribing for the patients without ever looking at one of them.

Greed characterized both physician and apothecary. Don Catrín lamented on one occasion that the doctor and apothecary had robbed him of half his savings after years of profitable begging. In a short article, *El Cuartazo a los Boticarios*, written during the plague of 1813, Lizardi protested against the unscrupulous apothecaries who had taken advantage of the calamity to advance the prices of their drugs. This was the more unjust, said Lizardi, as they paid no tax, and as the fields and the streams supplied them with most of their drugs. Certain salves and ointments supposed to possess miraculous power were eagerly sought by the too credulous public and rewarded the apothecary with a handsome profit. The following passage, besides containing a personal reference to Lizardi's father, who was a doctor, affords an interesting peep into an apothecary shop of that period:

Mi buen padre que esté en el cielo, me decía ¿ves hijo, ese rumboso aparato y adorno de las boticas, ves esas fanfarronadas de molduras y dorados, y esos temibles ejércitos de caxones, botellas, frascos, botes y redomas, ves esa multitud de letreros? Pues todo lo útil puede caber en un pequeño rincón de qualquier botica y lo demás merece el muladar . . . y hemos de advertir que el señor de mi padre fué médico y buen médico. Su merced añadía *casi todos los azeites no tienen más virtud que ensuciar á los enfermos y dar que hacer á las labanderas*.²⁵

Many articles in the *Diario de México* indicate the existence of a large indigent class who preferred begging to work. At the doors of the churches and throughout the streets of the city, the lame, the halt, the blind begged alms of the passer-by. In his article *Sobre la deplorable mendicidad*, Lizardi divides the mendicants into two classes: "unos legitimamente impedidos para trabajar y por lo mismo necesitados á plagar el pan de cada día; y otros unos flojos tunantes que no queriendo dedicarse á ninguna clase de trabajo, han seguido contentos la carrera *del tompiato y de la ollita*, como que así viven alegremente y tal vez fomentan sus vicios á expensas de la caridad

²⁵ "Cuartazo a los Boticarios," in *Suplemento al Pens. Mex.*, Sept. 27, 1813.

inadvertida."²⁶ To this second class belonged Don Catrín, who eulogized as follows the easy life of the beggar:

¡O santa caridad! ¡O limosna bendita! ¡O ejercicio ligero y socorrido! ¡Cuántos te siguieran si conocieran tus ventajas! ¡Cuántos abandonarían sus talleres! ¿No se comprometieran en los riesgos y pagaran á peso de oro el que les sacaran los ojos, les cortaran las patas, y los llenaran de llagas y de landre para ingerirse en nuestras despilfarradas pero buen provistas compañías?²⁷

Furthermore, he urged those satiric writers who declaimed against begging to cast aside their pens and take up the easy beggar's lot, assuring them that there were alms enough for all.

Among his many adventures, Periquillo counted that of having been a member of a company of beggars who occupied a house in a miserable district of the city, and were presided over by a master beggar, wise to all the tricks of the trade. The master now utilized his knowledge in teaching his novices, all able-bodied men, the art of living on the public without further work. With wigs and false beards, he converted some into pitiful looking old men; by plasters some were provided with tumors and ulcers; and others were given crutches and taught to walk like cripples.

Periquillo chose to beg as a blind man. This necessitated his learning some ballads and stories, for, in his master's words, a blind man without these was "título sin renta, pobre sin gracia, y cuerpo sin alma." He was also taught the manner in which to approach the giver; that men when accompanied by women give freely; and that he should not waste his time in asking alms of army officers, friars, and students. The master evidently found his occupation profitable, for, like Don Catrín, he was able to keep a *pichicuaraca*, or mistress. Her own particular beggar's trick consisted in arousing pity by pinching her child and making him scream.

Amid such idleness, it was only natural that gambling flourished. This vice had bred another leech that sucked its sustenance from society—the professional gambler, or *montero*, or *fullero*. Lizardi presents in *D. Catrín* and in *Periquillo* the cant, the jargon, and the tricks of this type as realistically as does Cervantes in his *Rinconete y Cortadillo*. *D. Catrín's* knowledge of cards won him a place as *gurupie*, or assistant to the *montero*, in which capacity he served until

²⁶ "Propónense los medios de extirpar la mendicidad de este Reyno," in *El Pens. Mex.*, Oct. 28, 1813.

²⁷ *Don Catrín*, pp. 131-132.

his employer discovered that he was stealing a part of the winnings. Periquillo learned to cheat at cards while he was studying theology. "El que limpio jugaba limpio se iba a su casa" was one of the first maxims that his teacher, also a student of theology, imparted. Later in his career a friend, Juan Largo, revealed to him other tricks of this noble profession, including that of "hacer las barajas," or marking the cards, which he explained as follows:

Hacerlas al modo de los jugadores quiere decir, hacerlas floreadas, esto se hace sin más que estos pocos instrumentos que has visto, y con sólo ellos se recortan ya anchas, ya angostas, ya con esquinas, que se llaman *orejas*; ó bien se pintan ó se raspan (que dicen vaciar) ó se trabajan de *pegues*, ó se hacen cuantas habilidades uno sabe ó quiere; todo con el honesto fin de dejar sin camisa al que se descuide.²⁸

Under the tutelage of this friend, Periquillo was enabled to become a "cócora en los juegos," an individual, often penniless, who frequented a game, filched money when the others were off their guard, claimed small bets, and gave to other players valuable information, for which he was rewarded. But Periquillo's conscience, like that of Guzmán de Alfarache, often rebuked him for his iniquities. At times it shocked him that his companions should beseech divine assistance in their misdeeds. The characterization of these by his friend, Juan Largo, recalls the devout old woman in Cervantes' *Rinconete y Cortadillo*:

Unos rezan á las Animas, otros á la Santísima Virgen, éste á San Cristóbal, aquél á Santa Gertrudis, y finalmente esperamos en el Señor que nos ha de dar buena muerte.²⁹

Doña Maria in *La Quijotita* is the typical *beata*. False piety, ignorance of the true teachings of the Church, and an undue devotion to the saints, are her chief characteristics. It was her counsel that induced Pomposa and her mother to forsake worldly pleasures and become, temporarily, religious fanatics. When the wise colonel questioned their sincerity and opposed their neglecting their household duties, so completely were they hypnotized that his advice seemed to them a sacrilege; and when he insisted that the saints had no power to perform miracles, the *beata* threatened to denounce him to the Inquisition and was only accidentally prevented from carrying out her purpose.

²⁸ *El Periquillo*, vol. II, pp. 74-75.

²⁹ *Ibid.*, vol. II, p. 76.

A passion for the latest styles in dress, all of which were of foreign importation, seems to have been the one obsession that dominated all classes of Mexican society except the lowly Indian. The tragi-comedy of the matter is to be found in the efforts of those in moderate circumstances, the professional class, to keep pace with the rich. Against this obsession, Lizardi directs some of the keenest shafts of his satire. In *Educacion de las Niñas*, he expresses little hope for the success of any school that proposes to teach girls anything except the latest dances and styles. In *El Diálogo extranjero*, a Frenchman who had enriched himself by setting up a shop in Mexico relates some of the absurdities that proceeded from this condition. At night he and his wife made trifles which they sold at a high profit next day as importations from Paris. The Frenchman also relates how Manuel Godoy availed himself of this weakness of the Mexicans to enrich himself. An agent of his, a certain viceroy, persuaded his wife to wear corals instead of pearls. The ladies of the court at once sold their pearls—which were bought very cheap by the viceroy—and put on coral. The wife of another viceroy, continues the Frenchman, lacked a tooth; to console her and to follow the style, all the women of the court had a tooth extracted. But what impressed the Frenchman most was the passion of the Mexican women to possess a coach. He says:

... son tan acochadas las madamas de México que el jueves y el viernes santo que no pueden ir arrastradas por las calles, sacan á lo menos sus lacayos, para que sepan que *son de coches* y creo que hay personas que duermen en coche y hacen vida maridable en coche y paren en coche.³⁰

From other works of Lizardi can be gleaned interesting information concerning styles for women. For example, the tunic had been replaced by the *enaguas*. Lizardi did not oppose innovations in style, but the abuse of these. Concerning some *enaguas* of which he disapproved, he writes as follows:

Compárese un túnico, como el que dixe, con unas *enaguas* lentejueladas, altas hasta media pierna, llenas de listones y perifollos como hay tantas, y sin duda que la modestia dará su voto por el túnico.³¹ The good priest in *La Quijotita* did not object to new styles in dress, provided they were within the limits of decency. The following re-

³⁰ "El diálogo extranjero," in *El Pens. Mex.*, Dec. 23, 1813.

³¹ "Sobre Abusos de Moda," in *Suplemento al Pens. Mex.*, Oct. 25, 1813.

marks that he made regarding some which he did not admire shed light on extreme styles in Mexico a hundred years ago:

Si el túnico es tan delgado y estrecho que al dar un paso se deja ver la pierna; si el corpiño es tan pequeño y muy escotado que descubre los brazos, pechos y espalda, entonces ya es moda obscena. . .³²

And in the same conversation, a lawyer said:

A qué fin, sino para provocar á los hombres, son esas medias de color de carne, esas transparencias de puntos con que se descubren las espaldas, esos descotes que hacen saltar los pechos desnudos. . .³³

Doña Eufrosina in *La Quijotita* may be regarded as the typical society lady of the times. Her account of how she spent the day is, to say the least, entertaining. She arose at eight or eight-thirty; she breakfasted at nine; at ten, she had made her toilet, and was ready to ride out in her coach to take the air in the *Alameda*, to go to the *Parian* to do some shopping, or to call on some friend; at twelve she lunched at home; she then received callers, or took dancing lessons; at two-thirty her husband came home, and the two dined; from three-thirty to six, she took her siesta; at six she had chocolate; at eight she was dressed and ready to go to a ball or to the theatre; after either of these functions, she supped and then retired. With it all, Eufrosina told her sister, she was so busy that she did not have time to scratch her head.³⁴

But this desire to follow the style and to keep up appearances was not limited entirely to women, for the *currutaco*—a sort of dude or dandy, an enemy of work, and a sponger on the community—was a very familiar figure in Mexican society. The most salient characteristics of this individual were summed up by Lizardi thus:

Yo no hablo de aquellos mis señores currutacos sin blanca y sin destino, que se ven precisados á sostener un tren exterior de decencia, á puras fuerzas y con mil trabajos, para poder presentarse todos los días en clase de gorriones á tomar la sopa en casa de este amigo ó aquel conocido; que tienen que andar á las oraciones de la noche con el oído alerta por saber donde hierve el café ó suena el molinillo y que emplearse, tal vez, en tráficos más indecentes para cenar asado y dormir en un destripado colchón.³⁵

³² *La Quijotita*, vol. II, pp. 49-50.

³³ *Ibid.*, vol. II, p. 42.

³⁴ *Ibid.*, vol. II, p. 42.

³⁵ "Sobre la deplorable mendicidad de Mexico," in *El Pens. Mex.*, Oct. 21, 1813.

But whenever fortune smiled on the *currutaco*, he rushed off to the *Parian* to provide himself with stylish apparel. A lucky night at cards enabled Don Catrín on one occasion to go on such a mission. From the following account of his shopping one can judge of the wardrobe of the fop of that period:

. . . compré dos camisas de coco, un frac muy razonable, y todo lo necesario para el adorno de mi persona, sin olvidárseme el reloj, la varita, el tocador, los peines, la pomada, el anteojito y los guantes, pues todo eso hace gran falta a los caballeros de mi clase.³⁶

Thus we have a picture of Mexico City in need of a "Don Quijote predicando." At one end of the social scale were the thousands of natives, nominally civilized and Christianized, but in reality ignorant slaves of a Spanish master; at the other, unscrupulous political appointees of the king and high church officials. Church and state were inseparable, and the strong arm of the Inquisition prevented any attempt at freedom of thought. Schools were few, and the teachers ignorant and frequently unprincipled. The attainment of the university degree of *bachiller* limited the recipient to a profession or to idleness, for it was unthinkable that a person of such distinction should soil his hands by engaging in a business of any kind. As a result the learned professions were overcrowded; yet sons of families who regarded themselves as noble were permitted no other fields of activity. The law of entail left younger sons absolutely unprovided for; yet they, too, were not permitted to demean themselves by seeking the business world. The Church was the one refuge open. To many of the penniless sons of noble families the monasteries offered a peaceful shelter from the cares of life. A husband selected by her father or the convent was the alternative offered the daughter of a Spanish family. As a result of the frowning of society upon gainful occupations other than the learned professions, in every walk of life trickery, bribery, and unscrupulous means of all kinds were resorted to in the effort to attain ambitions, wealth, and high position; conscientious and honest labor was despised and regarded as unworthy of effort. Thus there had grown up a large mendicant and thieving class, composed of the *pícaros* who by hook or by crook maintained themselves, and of the beggars who, as in the days of Guzmán de Alfarache, plied their trade in the thoroughfares of the

³⁶ *Don Catrín*, p. 81.

city. The hope of attaining wealth without work made gamblers of the highest and of the lowest. Indeed the spirit of the age was epitomized in the following words of D. Catrín de la Fachenda:

. . . y emprendí ser jugador, porque el asunto era hallar un medio de comer, beber, vestir, pasear y tener dinero sin trabajar en nada; pues eso de trabajar se queda para gente ordinaria.³⁷

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³⁷ *Ibid.*, p. 79-80.

REFORMA NECESARIA EN LA ENSEÑANZA DE LAS LENGUAS

He leído, con singular interés y complacencia, los números cuatro y cinco de HISPANIA, del presente año, cuyo selecto material pone en el ápice el valer de sus doctos autores, como la trascendente importancia de la Revista por lo que toca y atañe a la enseñanza de la hermosa habla española en los Estados Unidos.

Admiro, como el que más, el entusiasmo, la perseverancia y buena voluntad de los profesores de español, miembros de "*The American Association of Teachers of Spanish*"; y, como modesto colega, no ha de tenerse a mal que también aporte mi grano de arena a la magna y esplendente obra emprendida, con algunas consideraciones psico-pedagógicas acerca de la época en que debe principiarse la enseñanza de las lenguas vivas extranjeras partiendo del hecho, indiscutible, del exiguo fruto producido en la enseñanza secundaria (High School), ya que, en ninguna parte del mundo, el aprendizaje de ellas ha sido ni es satisfactorio, constituyendo hoy un interesante problema, cuya acertada solución exige tenerse en cuenta los datos proporcionados por la psicología del niño y del adolescente, a fin de inferir de ellos las conclusiones lógicas y pedagógicas del caso.

Desde luego, las causas eficientes alegadas para la explicación de tan extraño fenómeno pedagógico, observado en todos los pueblos cultos modernos, son varias, a saber: a) Deficiencias pedagógicas, lingüísticas y psico-pedagógicas, en los profesores; b) enseñanza libresca rutinaria, con libros de texto inadecuados, pedagógicamente, malos; c) programas sintéticos y analíticos no bien elaborados; d) limitación de tiempo para la enseñanza y el aprendizaje; e) desaplicación de los alumnos; f) recargo de asignaturas obligatorias tenidas por más importantes, que restan el tiempo de estudio a las lenguas vivas extranjeras; g) diversidad de métodos, de procedimientos y formas seguidos en la práctica de la conversación; h) pérdida de tiempo en versiones, atropelladamente hechas, con auxilio de malos diccionarios, sin los conocimientos léxicos suficientes para los fines de la exactitud y propiedad de las dicciones.

A dominar todas o muchas de estas causas, en la enseñanza de las lenguas vivas extranjeras, no cabe dudar, que el resultado sería desastroso; pero no se explica, satisfactoriamente, porqué los buenos alumnos de los Colegios de Segunda Enseñanza, adoctrinados por

profesores idóneos, pedagógicamente orientados, no obstante de conocer aquéllos la gramática elemental de la lengua estudiada, de leer y traducir aceptablemente, no pueden hablar con la espontaneidad que deberían, ya que no con fluidez y relativa corrección.

Ahora bien, según las interesantes experiencias, de gran valor didáctico, realizadas por Colegrove, la memoria motriz, a la edad de diez a once años, decrece en las mujeres y aumenta en los hombres para culminar a los catorce y quince años, edad en que declinan, rápidamente, todas las memorias (de formas, color, palabras, objetos, etc.) dan curvas ascendentes hasta los once años. A los doce es extraordinaria la baja de la *memoria visual*, mientras la *acústica* llega a su máximo para decaer hasta los quince, en varones, hasta los catorce, en mujeres, y recomenzar la ascensión a los diez y seis y diez y siete. Es, en general, el periodo de una reorganización total de las memorias y la edad de oro de la motriz.

Diferentes memorias culminan, a diferentes edades, relacionadas con las respectivas actividades de la inteligencia. Entre los 12 y los 15 años, los niños no recuerdan tan fácilmente, como antes o después, las impresiones de la primera edad. La crisis de la pubertad trae una manifiesta disipación de las memorias infantiles.¹

Conradi, examinando a 295 alumnos, encontró, en el lenguaje de los de 11 años, un extraordinario predominio de términos raros, porque según los susodichos alumnos, eran más elegantes, más apropiados, más fáciles de emplear y, además de esto, añade Mercante, a causa del olvido o de la incapacidad de retener las palabras y frases más apropiadas del idioma.² Estas crisis, que suceden a un periodo de intenso deseo por conocer, son fenómenos crepusculares, que en el sentir de J. L. Smith, preceden al nacimiento de la razón en los alumnos de primero, segundo y tercer año, cuya edad varía entre 11 y 15 años, pocos, después de resolver sus problemas en la pizarra, son capaces de recitar los enunciados; abren el libro para leerlos. Los hechos revelados por la experiencia acerca del progreso de los diversos tipos de memoria, son de inmensa importancia didáctica, en

¹ H. Colegrove. *Memory*, 1900, Nueva York, pag. 229.

² *Curvas de Conradi*: a) Jeringonza y extranjerismos; b) Ballbuccos; c) Precision.

La Crisis de la Pubertad y sus consecuencias pedagógicas, por Victor Mercante, 1918, Buenos Aires, pag. 145.

lo tocante a la educación de la mano y al aprendizaje de los idiomas.³

Mercante, refiriéndose a la República Argentina, dice: "Se ha insistido, impremeditadamente, en el error de comenzar el estudio del francés y del inglés, en los cursos del primero y segundo año, con el ingrato éxito de todos conocido, a punto de que un joven que deja el quinto año, no sabe extraer la página de cualquier obra escrita en inglés. De este resultado desconsolador es injusto responsabilizar a los profesores; el plan fija el estudio de los idiomas a una edad en que la memoria de palabras y frases está en completa crisis.

"Las investigaciones, en cambio, señalan a los 9 y 10 años el momento propicio, por excelencia, o bien a los 17 años, para tal enseñanza."⁴

De estas interesantes observaciones del eminente Decano de la Facultad de Ciencias de la Educación de la Universidad de la Plata. que doy aquí en cifra, se desprende, claramente, que la enseñanza de las lenguas vivas extranjeras debe reformarse, a la brevedad posible, en los colegios de Segunda Enseñanza, debiendo principiar el aprendizaje en las escuelas primarias; porque para dominar bien un idioma cualquiera, se ha menester el empleo de un tiempo abrumador, por lo largo y costoso, como para llegar a la subconciencia necesaria para hablar espontáneamente, mediante lentas transiciones; primero, para las palabras familiares o de uso corriente, luego, para la fraseología suelta, después para la idiomática, y, por último, para llegar a la espontaneidad del hablar, en virtud de la saturación de los círculos nerviosos que intervienen en el aprendizaje de la lengua, según Senet,⁵ no se alcanza la subconciencia necesaria para hablar espontáneamente, porque las lecciones aprendidas no se repiten hasta llegar al automatismo, lo que debiera hacerse, aplicando, debidamente, la importantísima ley pedagógica, denominada *repeticón*, que determina en toda suerte de aprendizaje: "*Los alumnos deben repetir los actos por los cuales conocen, inventan y practican, o por los cuales han de desarrollar su potencia cognoscitiva, inventiva y práctica.*"⁶

³ J. L. Smith, *Curiosity and Interest*, 1903, pag. 315-358.

⁴ V. Mercante, obra citada, pag. 146.

⁵ Rodolfo Senet, *Elementos de Psicología Infantil*, Buenos Aires, 1918, pag. 59.

⁶ Francisco A. Berra, *Resumen de las Leyes Naturales de la Enseñanza*, Buenos Aires, 1896, pag. 182-183.

Aconseja sabiamente, el Dr. Berra, descubridor de las Leyes Naturales de la Enseñanza, tratándose de la presente, "que los maestros no juzguen nunca por sí, la aptitud adquisitiva y la retentiva de sus discípulos; que lo que a ellos les parezca fácil puede no serlo para todos o para algunos de los jóvenes a quienes enseña. Que no deben ahorrar repeticiones; que seguramente, un segundo acto mejora los resultados del primero, en todos los casos. No deben los maestros conformarse con que sus discípulos vean una vez las cosas, ni que con una vez las piensen, las conciban o las hagan, por fácil que sea el conocimiento, la invención o el trabajo. La repetición asegura la exactitud y persistencia de la noción, la corrección del invento y la destreza ejecutiva; se arraiga la convicción del niño, resultado que mucho vale, y se le acostumbra a no proceder con ligereza, resultado que no vale menos, sobre todo en países, como los de Hispano América, en que la liviandad del carácter es defecto nacional."

"Cuidese de distinguir las repeticiones dirigidas a ejecutar bien un acto determinado, de las repeticiones dirigidas a habitar aptitudes. En el primer caso, se harán ejercitar todas las facultades concurrentes en repetir el mismo acto; en el segundo, se ejercitará cada facultad en repetir su función en toda clase de actos."

Échase de ver, pues, sin esfuerzo, que este estudio exige cuidados especiales de parte del profesor, y que el discípulo necesita no sólo oírle, sino ejercitarse en la pronunciación, en la plática, en la lectura y escritura del idioma que estudia, y la constante repetición bajo la inmediata vigilancia del maestro. De aquí la exigüidad del fruto cosechado en los colegios secundarios, por mucha que sea la habilidad y competencia de los profesores de lenguas vivas. Es evidente, por lo tanto, que el estudio de cualquiera lengua viva extranjera es propio de la niñez, y debe formar parte del plan de estudios de la Escuela Primaria.

"Aunque asista un niño o un joven, dice D. Juan Valera, entre otros cuarenta o cincuenta más, a una de estas clases, y aunque sea portentoso el saber del profesor y nada vulgar la lucidez, con que se trata de transmitirle, el resultado más seguro será, que el discípulo, al cabo de uno o dos años o de más tiempo, apenas aprenderá palabras, las pronunciará mal, las combinará peor, y si es despejado y tiene buena memoria, lo más que conseguirá será traducir, a su pro-

⁷ Berra, obra citada, pag. 183.

pia lengua, lo que vea escrito en la extranjera que aprende y chapurrea detestablemente.”⁸

Queda, pues, perfectamente comprobada la ineficacia de principiar la enseñanza de las lenguas vivas extranjeras en los estudios medios, debiendo realizarse en los primarios.

¿Cómo?

Dividiendo la enseñanza en tres períodos, según el objeto predominante en cada uno de ellos. En el primero, el profesor se dedicará, principalmente, a la Fonología, valiéndose de vocabulario apropiado y de frases idiomáticas, corrientes, mediante el *Método Directo*, en la Escuela Primaria. El segundo período, correspondiente a los Colegios, se dedicará al estudio elemental de la Gramática, al vocabulario, a la lectura reflexiva, al dictado, a los ejercicios prácticos de: *familia de palabras, vocabulario analógico, elocución, conversación y composición*. El último período se continuará en las Universidades, con el estudio de Literatura y la Composición libre.

Ahora, mediante el *Método directo o intuitivo*, seguido en la Escuela, se enseña una lengua extranjera sirviéndose de esta misma lengua, el alumno se habitúa desde el principio a prescindir de la nativa y a comprender *directamente*. Se renuncia al método indirecto que ejercita al discípulo a la versión de un tema y se emplea la forma oral, basada en la intuición. El *Método directo o intuitivo*, imitando el de la madre o el de la nodriza, muestra los objetos materiales o reproducidos, dice los nombres y los hace repetir hasta su completa asimilación.

Proporciona este método las ventajas siguientes: a) suaviza, da flexibilidad y soltura a los órganos de la voz; educa el oído; b) impide pensar en la lengua materna; c) vence la timidez, natural en la infancia, de expresarse en un idioma extranjero; d) graba mejor los vocablos en la memoria, ya que aprende viendo los objetos que los representan, o escuchando las explicaciones propias para descubrir el sentido de las voces empleadas; e) hace ganar mucho tiempo, puesto que se sirve siempre de la lengua extranjera, y el tiempo empleado en la enseñanza, no se pierde infructuosamente, hablando en el idioma materno; f) por último, despierta vivamente el interés de los estudiantes, les aviva el deseo de aprender, concentra toda la atención y obliga a participar a todos en la lección.

⁸ Juan Valera, *Obras Completas*, Tomo XLVI *Miscelánea* II. Sobre el estudio de los idiomas, pag. 263-279.

Desde luego, no ignoramos que este método es insuficiente para todos los grados, pues debe aplicarse con cierto régimen, cuya eficacia estriba en el menor número de alumnos, y en la igualdad sensible de fuerza mental, así como acrecienta el trabajo de los profesores, pues, como sostiene Zbinden, exige de ellos una actividad más personal, en lo presente, que por lo pasado: no perder el tiempo, ni atenerse a la letra de un libro.⁹

Exige también el Método, una colección de objetos y de cuadros, murales, escoger trozos apropiados de lectura, de cantos y poesías; de aquí, la iniciativa y la libertad del profesor, de suyo tan eficaces.

Los principios del *Método directo* son muy sencillos, a saber: la enseñanza será, sobre todo, oral, debe uno servirse, lo menos posible, de la lengua materna, y se recurrirá, al menos, al principio, a la intuición, no para dar a conocer las cosas, sino para la aplicación inmediata de los nombres extranjeros a las cosas.

Esa es la manera más cómoda de proceder en los comienzos de la conversación, para que no languidezca.

Cuanto a la intuición empleada en la enseñanza, deberá ser *directa, indirecta o mental*: la primera tomará como materia de ejercicios de conversación, lo que se encontrare en el medio inmediato del alumno: *personas y cosas*; revisar, sucesivamente: primero, el aula con todo lo que contenga; segundo, al propio alumno, el cuerpo, vestidos; tercero, los alrededores de la escuela; cuarto, todo lo visible, por ejemplo, una habitación, algunos pormenores del reino animal, vegetal, mineral, sin descuidar las cualidades características, principalmente, los colores.

Por último, la intuición *indirecta* completará la *directa*, ya que no puede menos de recurrirse a las *imágenes*, mediante cuadros, para el estudio de las estaciones. Para ello existen colecciones pedagógicamente dispuestas, tales como las de Wilke, de Strubing, de Kayser, de Haelzel, de Colin, de Hachette y de Galeno.

Para el conveniente empleo de la *intuición*, en ningún caso deberá omitirse el empleo de la ley pedagógica de la *objetivación*, que determina: "La enseñanza de las cosas y de los hechos debe verificarse presentando a los alumnos esas cosas y esos hechos en sí mismos; si ésto es imposible, presentándoles imitaciones; si también ésto es imposible, presentándoles imágenes; si imposible es aún ésto, suplien-

⁹ Zbinden, prefacio de la obra de Lescaze, *Lehrbuch für den Unterricht in der deutschen Sprache auf Grundlage Anschauung*, Ginebra, 1898, pag. 10.

do el objeto con descripciones; y dada la necesidad de emplear objetos supletorios, haciendo concurrir varios de diferentes clases.

“Finalmente, para el efecto de la *retentividad*, ya que ésta es mayor en unos alumnos que en otros, y varía en la misma persona, según sea la clase de conocimientos que se trata o la clase de ejercicio, urge la aplicación cuidadosa de la ley pedagógica de la *acumulación*, estrechamente relacionada con la de *repetición*, y que establece, que las repeticiones de los actos *cognoscitivos*, *inventivos* y *prácticos* deben sucederse tan de cerca como es menester para que sus efectos se *acumulen*.¹⁰

Quiere ésto decir, que los profesores de lenguas extranjeras deben hacer repetir los ejercicios teóricos y prácticos con frecuencia bien calculada, hasta llegar al automatismo, como en el aprendizaje de las tablas aritméticas.

Resumiendo, concluiremos: que la enseñanza de las lenguas extranjeras, atendida la memoria de los niños, debe principiar en la Escuela Primaria, empleándose el *Método directo*, porque está basado en principios psico-pedagógicos, cuyas ventajas se han demostrado por la experiencia.

En la Segunda Enseñanza, principiará el estudio elemental de la Gramática, continuándose el vocabulario, la fraseología idiomática y la práctica de la fonética en las conversaciones, y los ejercicios de composición y de versión, ajustado todo ello a métodos, procedimientos y formas verdaderamente pedagógicos.

En la Universidad, se estudiarán: las literaturas de las lenguas extranjeras, ejercitándose los alumnos en la composición libre mediante la imitación de estilos de buenos modelos, y en estudios críticos gramaticales y lexicológicos acerca de los vicios introducidos en las lenguas extranjeras estudiadas.

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¹⁰ Bertra, obra citada, pag. 79, 85, 87, 182, 183, 189, 191.

SOME CONSTRUCTIONS WHICH TROUBLE FIRST- AND SECOND-YEAR STUDENTS IN TRANSLATING SPANISH

The usages brought forward in this paper are only a few of many which constantly trouble underclassmen, and their preceptors as well, in translating Spanish. The selection has been narrowed to several which seem best to lend themselves to discussion and to variety of treatment by teachers before classes. My own method of dealing with them is to explain, illustrate orally and in writing, drill. These three are the great triumvirate in language teaching, which slowly bear down opposition, and in proportion as the class coöperates hasten the desired, if not desirable, result. In general I find the stock example, which the student soon comes to know by memory, a useful device, especially if it is famous or has a striking connection. Such an example is even more effective if it is the kernel of an interesting story or even suggests some difficulty which a traveler in Spain struggling with the language might have. To be specific, the expression *tren de Madrid* may be compared with the parallel expression *camino de Madrid*. It may then be vivified by picturing the uncomfortable seat, if any, a traveler burdened with luggage may have to occupy who, in the station at Córdoba or elsewhere, cannot by inquiring correctly pick out the right platform for the Madrid train. Similarly the slight distinction between *es mío* and *es el mío* can be permanently fixed in the mind of intelligent students by the example *esta es la mía* from *Marta y María*, if the setting of the incident be told also and the justifiable circumstances of Richard's stolen kiss.

Undoubtedly the most difficult construction for first and second year students to render with fluency and confidence is expressions of time with *hacer que*. The trouble is first, that the immature mind has not learned to feel the difference between the tenses of continuance (present and imperfect) on the one hand, and of completion (preterit and perfect) on the other, which may appear in the logically principal clause. Hence the student is uncertain whether to render by a progressive tense or by the use of "ago." Worse yet he is none too familiar with the English progressive conjugation represented by "I have, had, been studying," etc. Secondly, the usage is an involved one. When on one page may occur *hace dos horas que trabajo* and *hace dos horas que trabajé*, on another, *hace muchos años que el río*

alli ("many years ago he used to live there") and *hacia muchos años que el vivía alli* meaning either "he had been living there many years" or "~~he had lived there many years ago,~~" even in these and kindred cases the inexperienced translator is liable to falter. The possibility that *hacer* may stand in the future, that it may be post positive, that *que* may be omitted, that *haber* may supplant *hacer* and *desde* may stand under certain conditions, increases the complication. When we recall that in some cases transcription of the corresponding English expression is idiomatic, that the action may be stated by a participle, e. g., *construido hace varios años* or in conditional form, we must admit that this variety, welcome to the mature mind, verges on intricacy for the immature thinker. The logical starting point for explanation is with a sharp distinction between the tenses of continuance and of completion in the principal clause. It is fundamental that the student should see and finally feel that the present and imperfect denote continuing actions, the preterit and perfect a completed one utterly apart from and independent of *hacer que* in its various forms. And he should understand this last as virtually parenthetic to indicate in the one case how long the act lasted and in the other how long ago it occurred. Personally I dissect the proposition with this end in view, establish the distinction by using a series of horizontal lines to represent continuance and a dot or vertical line to represent completion, and illustrate it with copious examples. Then I embody it in a single unvaried example which I at once suggest to any struggling member of the class. This idea was gained from a dull student I once had in French who claimed to know the language well, but could never get started. Once the class knows thoroughly this example, it becomes applicable to any case which may arise. For first and second year students it is best to confine attention to the simplest cases. Finally, in order to concentrate on this construction it seems well in the composition and conversation work to induce students to employ this particular manner of expressing English "I have been, had been, living here so many years" in preference to using exclusively the easy, though correct, method of exactly transcribing the English words in Spanish, e. g., *he estado viviendo aquí (por) dos años*.

The foregoing has been selected as the most confusing construction which youthful Spanish scholars are likely to meet frequently in translating. But the one which students in all stages of advancement

least appreciate and least accurately render is, in the opinion of many, the imperfect indicative. And naturally so because thought, perception and feeling are required to translate a verb form expressive beyond all others. The delicate shades of thought by it embraced, the opportunity for skill and originality in rendition by it afforded leave students cold. Universally they confuse this tense indicating a single prolonged act, repetition and customary action, with the imperfect of description and the preterit of a merely mentioned past act. They cannot rise to such translations for *escribía* as "he was writing," "began to write," "used" or "was accustomed to write," "kept writing" and "would write." No, *escribía* is always "he wrote" the same as *escribió*. The reason for this inexactness is that in multitudinous cases the Spanish imperfect is merely the tense of description and as such is properly rendered by the simple past tense. The unheeding student throws in the few cases with the many, thus making the imperfect and preterit one and the same tense. Recently, I spent some minutes with a third year class on the passage *y no cerraba la boca* in which Cervantes describes don Quijote after his severe cudgeling in his first adventure as lying prone on the earth bawling with pain and unable to open his mouth. By no suggestion could I lead my charges to the rendition "he could not close his mouth." In spite of the certainty that we cannot expect of our rather hurried students such fine effects at the outset of their course, sometime during the second year of their study I give my class a detailed exposé of the uses of the tense accompanied by a little diagram of lines to represent extension in time, and a point to represent the opposite, and suggest for verbs like *sabía* and *conocía* the translation "he had come to know," "he had come to be acquainted with." In sentences of repeated action, e. g., *Cuando yo estaba en Madrid, iba a la Puerta del Sol todos los días*, the translation "I would go" of the principal clause constitutes a rich variant. This treatment is intended for capable and responsive students and I do not force it on the attention of the unwilling. The so-called "softening" imperfect may well be postponed, but it can readily be made real for young students by invoking the rôle of customer and clerk. The latter's usual inquiry *¿Qué deseaba Vd?* rather than *¿Qué desea Vd?* may be matched by English "what did you want?" also used at the beginning of the transaction. The tense in Spanish should then appear to the student as normal.

Greater encouragement can be offered for the *se* constructions also admittedly troublesome. When *se* is a genuine reflexive or equivalent to *le* or *les*, it is well to resort to analysis and literal translation in order that the nature of *se* may be apparent, and the same procedure seems advisable when *se* is "Dative of Interest" as in the sentence *se lava las manos*. Good results will follow also from explanation of the real reason for and true nature of this dative representing interest, advantage, etc., in direct contrast with the possessive adjective denoting mere ownership. In some cases a facetious view of the usage with a change of name will be more effective as when one washes the hands in the chill of winter or says to a small child, "I will pull your ear for you." The dullest student can be made to see that these are "Dative of Disadvantage." In order to make clear the distinction between *se* referring to persons, a set of parallel examples in two columns sufficiently numerous and representative to leave the point beyond a doubt can be employed with advantage, e. g., "the building was constructed" in one column and "the prisoner was shot" in another with an additional example to be used as a type, e. g., *se lastimó Juan* and *se lastimó a Juan*. In the second year the same construction with pronouns also may be included. It is disconcerting, however, to find while reading with the class destructive examples, e. g., *se habían expedido ya varios criados* for *se había expedido ya a varios criados*, Valdés, *Marta y María*, Madrid, 1922, p. 185. When uniformity in a construction is lacking, the teacher cannot express himself with confidence and only by much reading and observation can a class obtain the desired control. It may be doubtful pedagogy, but I find that classes as a rule will be more sympathetic toward syntactical problems if they know that others and more proficient than they do not find them easy. Hence in order to anchor firmly in the attention of the class the matter of the reflexive, I mention that some phases of the subject are obscure even to Spaniards and cite an hour's discussion on *se* in examples like *se subió al baúl*, *se fué al campo* carried on in my hearing by Professor Castro and class in the University of Madrid, and the patience of the students is not diminished when I say to summarize the result of this deliberation of experts: *se dieron por vencidos*.

In the second semester of the first year or in the second year we must wrestle with such a construction as *me alegro de que Vd. haya venido*; that is to say, cases where the preposition governing a clause

seems to the student to be without an object and hence superfluous. He must therefore first be led to see that the clause is a substantive. The instructor may write on the board a number of verbs, e. g., *esperar, consentir, soñar, invitar* with attendant prepositions and exactly opposite each three plain and practical examples in which the verb occurs first with a noun after the preposition, then with an infinitive and finally with a clause. By means of brackets enclosing the members and the substitution of one for the other the student may be assisted to understand that the clause is, and is interchangeable with, a substantive; thus, *me alegre de esto, me alegre de verle a V'd.* and *me alegre de que V'd. me lo haya dicho*. Especially does it seem wise to use *encontrar con* as a typical instance because in this case the student cannot possibly translate *con*, as he does attempt to translate *de* and *a* under the same circumstances. It is a wise precaution to repeat this list at convenient intervals till all, who ever will, learn the usage. Judge of my success when quite recently several members of a third-year class in their final papers rendered *espero a que hable V'd.*: "I am waiting for what you will say."

Beginners, and especially those who are unfamiliar with Latin, are quite naturally puzzled by inverted word order so frequently seen in relative clauses. They grope for the subject and lose the connection. Here euphony is operative and the ear should be depended upon as the guide. Does it not seem best, therefore, to pronounce such a clause to the student first in the English order merely to suggest the thought and afterward in the Spanish? The experiment should justify the hope and expectation that even ears untrained to harmony may apprehend the beautiful effect of the word order and come to feel it as normal.

Many other constructions might be mentioned, newer and different methods may be devised to overcome the difficulty which they cause students. But in the field of syntax the foolish optimist is doomed to disappointment. Eventually he will be forced to confess, if I may make a strained application of Sancho Panza's metaphor, that even though the syntactician be a prince in his department he cannot expect his student children to be *infantes*.

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SPANISH AS A FOUNDATION FOR THE STUDY OF LATIN

In 1923 the American Classical League published, as a result of its investigations conducted in that year, a list of objectives for the teaching of Latin, one of which, the statement that Latin should be studied as a basis for acquiring the Romance Languages, has aroused considerable discussion and opposition. Realizing that concrete experiences always offer a more or less valuable contribution to any theoretical discussion, the writer has had the presumption to assume that perhaps his own experiences as a student of Spanish and Latin may be of some interest to those readers of *HISPANIA* who have followed or participated in this discussion. The conclusion which the writer has reached after having studied Spanish previous to studying Latin, is that the reverse of this statement is sounder educational policy; that one of the Romance Languages, preferably Spanish, should precede, rather than follow, Latin. In supporting this proposition, the writer does not purpose to make an elaborate study of the philological relations which exist between Latin and Spanish. He merely wishes to set forth his own experiences as a student of Spanish and Latin, and the impressions he received and the conclusions which he drew as a student, and not as a teacher. Others have treated the same subject from the viewpoint of the educator; it is the writer's hope that his own impressions from the viewpoint of the student will clarify and substantiate the statements of those modern language teachers who have been the pioneers in daring to advance the study of a Romance language as a basis for Latin, rather than vice versa.

The writer began his study of Spanish as a freshman in high school and did not begin Latin until his junior year. Needless to say, he was not putting into practice any pedagogical theories in following this sequence of studies, but he has nevertheless drawn certain conclusions from his experiences which it is the purpose of this article to present to the readers of *HISPANIA* who may be interested in the student's as well as the teacher's views on this important educational question.

Before discussing in some detail the reasons for reversing the statement of the American Classical League that Latin should be studied as a basis for acquiring the Romance Languages, it is nec-

essary, first, to state why the writer believes that Spanish offers a better preparation for Latin than does French or Italian. We can first dispose of Italian by stating that it is not widely enough studied in this country to demand serious consideration in our discussion. The writer realizes that most of the arguments which one might advance for the study of Spanish as a preparation for Latin are equally applicable to Italian. But so also are they applicable to Portuguese or to any of the languages derived directly from the Latin, and it would be almost as logical to include these in our discussion as to include Italian.

In regard to the elimination of French, we have again to admit that most of the arguments advanced for Spanish as a foundation for Latin apply equally well to this language. French is eliminated because its pronunciation is so different from the pronunciation of Latin as it is commonly taught in this country that previous training in French hinders, rather than aids, the pupil in the acquisition of a good Latin pronunciation. A certain instructor of Spanish at the University of Washington remarked recently to the writer that he could always tell which of his students in elementary Spanish had had previous training in French by their tendency to nasalize the Spanish vowels and to give the French, rather than the Spanish, pronunciation to such words as *que*, *de*, and *en*, which are alike in both languages. He further added that this faulty pronunciation persisted even after the student had had one or two quarters of Spanish, and that it is very difficult to eradicate. The writer has had occasion to observe the same tendency in the pronunciation of Latin in the various Latin classes in high school and college of which he has been a member. In the discussion which follows, therefore, let us keep in mind that though the arguments which are advanced apply as well to French and Italian as to Spanish, the writer believes that of the three languages, Spanish offers the best preparation for Latin for the reasons given above.

The most impressive fact in connection with the study of Latin which forced itself upon the writer's attention when he first began his Latin studies, was the total absence of interesting literature which would have a special appeal to the child mind. The Latinist insists upon introducing the child to the intricacies of Latin at a tender age when the child is too young to appreciate the beauties of the Latin literature which is given him to read. Latin literature is adult liter-

ature; Latin has no literature adapted to the mind of the child. It is a strange yet true fact that those ardent advocates of the study of Latin at an early age do not realize the absurdity of feeding to young minds adult literature, far beyond their capacities of appreciation. How much better would it be to introduce the young student to his language studies by two or three years of Spanish, which has adequate literature suited to the mental development of a high school freshman, and later, when the student has received valuable language training in Spanish and his mind has grown up to the level where it can appreciate the war chronicles of a Caesar or the oratory of a Cicero, to let him begin the study of Latin. He will then bring to his study of Latin a mind trained in the fundamentals of grammar, matured in thought to the point where it can appreciate the adult literature of Latin, and full of enthusiasm for language work which the study of a modern language engenders. His rate of progress in acquiring Latin will greatly surpass that of the younger student, and he will soon have passed by the student who has been wasting years of youthful energy in attempting to master a subject which is far beyond his mental ability to appreciate.

In making as one of its objectives in the teaching of Latin the increased ability which this language gives in the acquiring of the Romance Languages, the American Classical League reverses an important pedagogical procedure which has been so convincingly established by modern students of education as to cause one to wonder how the advocates of the early study of Latin can reverse the principle when it is applied to their own particular subject. The principle referred to is the adaptation of the school curriculum to the development of the child, which, in this case, is merely a restatement of the age-old rule of learning, that one should proceed from the less difficult to the more difficult, rather than vice versa. When the teacher introduces his students to the study of algebra, geometry, English, chemistry, or what not, he never thinks of starting at the back of the book and proceeding toward the front. He begins naturally with the easier principles and facts which are more closely related to the students' actual experiences and present knowledge and leads to what is more difficult and remote. In teaching history, we begin in the elementary school with a study of modern events immediately concerned with the present, and later, in high school, when the student has a fair knowledge of modern history, we allow him to study the history of the ancients.

This principle of proceeding from the less difficult to the more difficult has been universally accepted in the teaching of other subjects in the school curriculum, but language teachers have been so slow to adopt it that the question has been looked upon as a very recent pedagogical problem. Yet if we look back in the annals of educational literature we come to a keener realization of the fact that there is nothing new under the sun. The following quotation from Milton's "Essay on Education" shows how early this educational principle was applied to the study of languages: "We do amiss to spend seven or eight years merely in scraping together so much miserable Latin and Greek as might be learned otherwise easily and delightfully in one year. . . . And for the usual method of teaching arts, I deem it to be an old error of universities not yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts most easy, [they take up subjects too difficult for the students' comprehension, so that the students] do for the most part grow into hatred and contempt of learning, mocked and deluded all this while with ragged notions and babblings, while they expected worthy and delightful knowledge." Coming to more recent times, we find Benjamin Franklin in his autobiography advocating the study of Romance Languages as a foundation for Latin. More recently, in the last generation, Professor A. Marshall Elliot of Johns Hopkins University, in an address before the Modern Language Association of America in 1887, made a plea for this same procedure in language teaching, thus reversing the formula of the conservative teachers of the classics.

The writer's own experience in studying Spanish previous to beginning the study of Latin tallies so well with the experience of Benjamin Franklin as he relates it in his autobiography, that the account in Franklin's own words will not be out of place at this point: "I have already mentioned that I had only one year's instruction in a Latin school, and that when very young, after which I neglected that language entirely. But, when I had attained an acquaintance with the French, Italian and Spanish, I was surprised to find, on looking over a Latin Testament, that I understood so much more of that language than I had imagined, which encouraged me to apply myself again to the study of it, and I met with more success, as those preceding languages had greatly smoothed my way.

• "From these circumstances, I have thought that there is some

inconsistency in our common mode of teaching language. We are told that it is proper to begin first with the Latin, and, having acquired that, it will be more easy to attain those modern languages which are derived from it; and yet we do not begin with Greek, in order more easily to acquire Latin. It is true that, if you can clamber to the top of the staircase without using the steps, you will more easily gain them in descending; but certainly, if you begin with the lowest, you will with more ease ascend to the top; and I would therefore offer it to the consideration of those who superintend the education of our youth, whether, since many of those who begin with the Latin quit the same after spending some years without having made any great proficiency, and what they have learnt becomes almost useless, so that their time has been lost, it would not have been better to have begun with French, proceeding to the Italian, etc.; for, tho', after spending the same time, they should quit the study of languages and never arrive at Latin, they would, however, have acquired another tongue or two, that, being in modern use, might be serviceable to them in common life."

But, and here the classical masters bring forth scientific data to substantiate their claims, actual statistics prove, they say, that previous study of Latin assists the student in the mastering of the Romance Languages. We would be the last to contradict this statement, for experiments have shown that there is undeniable correlation between the mastery of Latin and success in the study of Spanish, French and Italian. But that is not the point at issue. To repeat the homely figure employed by Benjamin Franklin, it is undoubtedly true that if we, by some means or other, clamber to the top of a staircase without making use of the individual steps, we can more easily gain those individual steps by descending than we can by ascending. But the question at issue is how to reach the top of the stairs. Is it more wise to clamber to the top by feats of gymnastics than to ascend to those difficult heights by the use of the individual steps? Is it wiser to overwhelm the young student with the difficulties of Latin constructions with the fond desire that if he comes through them successfully he will be better equipped to master the less difficult modern languages, or is it wiser to proceed from the other end of the scale and lead the student by the easier route, gradually mastering the difficulties of the less highly inflected modern languages and approaching by the natural way to the study of the very highly inflected Latin?

Some of the more enlightened exponents of the classics, realizing the handicaps of Latin as a study for children as compared with the modern languages, have made valiant attempts to relate Latin to present-day life and to supplement its paucity of child literature by "manufactured" Latin. Smith's "Latin Lessons," an attempt to simplify Latin grammar, and to make Latin seem a living language, and Professor Moore's "Porta Latina," a translation into Latin of some of the fables of La Fontaine, are two of the notable attempts in this latest struggle of the Latinists to make the study of Latin appeal to the interest of the child mind. The next logical step will come when these more progressive champions of the classics realize that their efforts to simplify Latin are an attempt to treat a fundamental difficulty in a superficial way. They will then turn to Spanish or one of the other Romance Languages to provide the language training for high school children and will leave the study of Latin to more mature years, where it naturally belongs.

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PROGRESS OF THE MODERN FOREIGN LANGUAGE STUDY

A preliminary report on the Modern Foreign Language Study was submitted by the Executive Committee and Special Investigators to the Committee on Direction and Control at a meeting held at Princeton from December 31st to January 2nd. This report was adopted with a few changes, and therefore becomes the basis for the work of the next two years. One important limitation has been made to the program adopted by the committee a year ago. It was the original intention of the committee to study all grades of modern foreign language instruction from the elementary to the graduate school. Limitations of time now make it clear that our chief efforts must be directed to the teaching and study of foreign languages in the secondary schools and in the corresponding grades of college work. The problems in these fields are fundamental, and our major purpose must be the formulation of constructive recommendations for improvement in the teaching and learning of the modern foreign languages at that level of instruction.

The work of the committee may be classified under five general headings:

- (a) The gathering of statistical and other data.
- (b) An analysis of the objectives of modern foreign language teaching and study, and the testing of these objectives.
- (c) Supplementary studies, in part historical in character.
- (d) A survey of the training of teachers of the modern foreign languages.
- (e) Recommendations with the object of improving the teaching of modern foreign languages.

The collection of statistical material was begun by a preliminary questionnaire sent out by the Bureau of Education to all the secondary schools in the United States. This questionnaire was designed to bring the study to the attention of principals and modern language teachers throughout the country, and to secure valuable information regarding the personnel and any experimental work in foreign modern languages undertaken in the schools. A second questionnaire, sent to the same schools last March, aims to secure statistics as to enrollment; information regarding the organization, character, content, and sequence of courses in the modern languages;

the training, experience, and duties of teachers, and legal and other provisions affecting their appointment and tenure of office. A questionnaire covering approximately the same ground, and relating to the first two years of instruction, will be sent to all the colleges in the near future.

The following Immediate Objectives of instruction in modern foreign languages have been postulated as constituting the basis for the ultimate benefits to be derived from their study:

- (a) Progressive development of the power to read the foreign language.
- (b) Progressive development of the power to understand the foreign language.
- (c) Progressive development of the power to speak the foreign language.
- (d) Progressive development of the power to write the foreign language.

While we can all accept the validity of these Immediate Objectives, it is obviously necessary to ascertain to what extent they are realized at various stages of instruction, and the conditions necessary for success.

With respect to the progressive development of the power to read the foreign language, it is proposed to make use of a series of achievement tests in French, German, and Spanish. German and French comprehension tests have already been devised and have been used this spring in schools in New York State and Wisconsin. These involve brief texts in the foreign language with questions in the foreign language to test comprehension. A reading comprehension test in Spanish along entirely new lines has also been prepared.

In connection with reading, it will be necessary to determine the minimum vocabulary in French, German, and Spanish at various stages. Achievement tests for vocabulary are in course of preparation. A German list of 100 words based upon a frequency count of ten million words has been drawn up and has been tried out in classes in New York schools. A similar list of 75 words based upon a count of 400,000 French words has also been prepared. A considerable amount of work has already been done on the Spanish minimum vocabulary and it is our hope that satisfactory testing material may be devised by a combination of the Spanish lists already pre-

pared. It is also proposed to compile minimum idiom and syntax lists for the three languages.

Other contemplated studies dealing with reading are as follows: determination of the amount and character of French, German, and Spanish read in various schools and regions; relative proportion of the amount of reading in the entire secondary school or college course that deals with realia, geography, history, institutions, and literature of the foreign country; proportionate amount of time allotted to translation (foreign language into English), retranslation (English into foreign language), oral work, dictation, free composition, and reading for content; achievement tests showing the effect of practice in speaking the foreign language and practice in translation upon the rate in reading; acquisition of a vocabulary through learning by phrase units versus words, and learning by reading and by memorizing connected passages versus isolated sentences; the relative size and character of the vocabulary in French, German, and Spanish texts of approximately the same grade and length; the effect of emphasis upon etymology in increasing the recognition vocabulary in the foreign language and in English.

The testing of attainment of the other Immediate Objectives, namely, progressive development of the power to understand, speak, and write offers greater difficulty, but we believe that here, too, definite results are attainable. Dictation tests and phonograph records may be used to measure understanding ability. It is proposed to conduct experimental classes in first-year work and compare results as to quality and fluency of pronunciation attained by instruction in phonetics and by imitation. Grammar tests of the completion and selection type are being prepared to test achievement in various grades of secondary school instruction.

In addition to these, there are a number of questions involving variables of achievements under certain conditions. It is therefore proposed to carry on experiments to determine to what extent achievement is conditioned by the age at which the foreign language is begun; by different methods employed; by the size of classes; by intensive and extensive reading; by frequency of class meetings, etc.

The committee has also tentatively formulated certain Ultimate Objectives of the Teaching and Study of Modern Foreign Languages. The term "ultimate objective" denotes those educational values upon which rests the final justification for the study of a

modern foreign language, whether for itself or for the indirect results that may follow.

In the case of the Ultimate Objectives, the study must determine:

- (a) For what students of the modern foreign languages or for what proportion of the same has the objective value at the present time?
- (b) To what extent is the objective now attained by the study of the modern foreign language?
- (c) To what extent is the objective attainable through the study of the modern foreign language?
- (d) If attainable, by what improvement in content and methods may it best be attained?

Only a few of the Ultimate Objectives need be mentioned here. We believe they are probably susceptible of proof, and some indication is given of the means that may be taken to prove their validity.

1. Ability to read the foreign language with ease and enjoyment after formal study has ceased. Information regarding this may be obtained by correspondence with secondary school and college graduates, and other persons regarding the actual use they are making of foreign languages studied at school and college. Achievement tests in reading will also determine the power of students to read.

2. Ability to communicate orally with the foreign people whose language has been studied. Questionnaires and achievement tests as above. Information must be sought regarding the need for persons speaking foreign languages in business, in government service, etc.

3. Increased ability to pronounce and understand foreign words and phrases occurring in English. For the purpose of making tests, a list of foreign words commonly used in English is being prepared.

4. Increased ability to read, speak, and write English. Testing by questionnaires and by relative results in English composition and pronunciation by students who have studied modern foreign languages and those who have not. Growth in the command of English vocabulary as affected by foreign language study.

5. Increased power to learn other languages. Relative grades of pupils in first-year classes who have had previous foreign language instruction and those who are beginning language work for the first time.

6. Increased knowledge of the history and institutions of the foreign country, and a better understanding of its contribution to

modern civilization. Experiments to show how much acquaintance with the history, institutions, and general culture of the foreign country is gained in two-, three-, and four-year courses, if the cultural element is placed in the foreground, and if it is not so emphasized.

7. Development of literary expression and taste.

8. A clearer understanding of the history and nature of language.

An important feature of the study is the question of the training of modern foreign language teachers. A comprehensive questionnaire on this subject was sent out in March to all the universities, colleges, schools of education, and normal schools. It includes questions on the following topics: organization and policy of the teacher training agency; departmental courses for prospective modern foreign language teachers, methods, textbooks, and equipment; observation and practice teaching; certification and placement of teachers; administration, etc.

We believe that the results will give a good idea of our present practice and will furnish a basis for recommendations as to the improvement of such courses.

We also propose to undertake a large number of special studies of which the following may serve as examples: a history of modern foreign language teaching in the United States; recent movements in the teaching of modern foreign languages in foreign countries; special facilities for American students for study abroad; the views of experts in education and of well-informed laymen regarding the study of foreign languages and their content, and methods of instruction; prognosis tests and other prerequisites for admission to modern language instruction; sectioning of classes according to ability or aptitude, etc.

When our organization was first effected, we were exceedingly fortunate to secure the services of Mr. Carleton A. Wheeler, Professor Algernon Coleman, and Professor Charles M. Purin to serve as special investigators. It would be difficult to find men better equipped for this work or more keenly interested in the success of our undertaking. When we found that a considerable part of our work would lie in the field of tests and measurements, we felt the necessity of adding to our staff a well-trained psychologist who should also be an expert in foreign languages. Professor V. A. C. Henmon of the University of Wisconsin meets these qualifications

admirably and he has accepted appointment as special investigator. Our eight Regional Committees have been formed and we can count upon loyal support in every state in the Union. We are working in close coöperation with a Canadian committee organized to study the same problems in the Dominion of Canada, which also receives its financial support from the Carnegie Corporation. The chairman of the Canadian committee is our colleague, Professor M. A. Buchanan of the University of Toronto.

I believe that instruction in Spanish has much to gain from the results of the study, and I know that success in our undertaking will be impossible without the whole-hearted support of our Spanish teachers. If you have made experiments which seem to fall within the scope of the committee's work, please send your results to the office of the committee at 561 West 116th Street, New York City. A considerable part of our work must be the result of volunteer effort. The most striking statement in the Report of the Classical Investigation was that the committee had secured the voluntary, unremunerated help of 8,595 teachers. This fact alone would vastly improve the teaching of Latin, even though the findings of the committee had never been published. It is hardly likely that another opportunity will be given in our lifetime to make a comprehensive and exhaustive study of our work and to present our case to the general public. We earnestly hope that you will realize the importance of helping the committee to the limits of your ability.

J. P. WICKERSHAM CRAWFORD

UNIVERSITY OF PENNSYLVANIA

THE INSPIRING TEACHER

An indispensable qualification of the successful teacher is knowledge, a thorough and accurate knowledge of the subject he is teaching. This cannot always be taken for granted. The American student is too apt to be contented with a smattering of a number of things without knowing anything well. He is often unwilling to devote the time and energy necessary to master any given subject. Accurate knowledge leads to clear thinking, and clearness of thought is essential to good teaching. Knowledge inspires confidence and without the confidence of the student the teacher cannot accomplish very much. Knowledge is also power. It is just as easy to fill a big position as it is to fill a little one, if one knows how to do it. The world is quick to recognize the value of the man who knows something better than anyone else. Every great teacher must be an authority in some field of learning. But authority rests upon knowledge, the knowledge of a specialist. Enthusiasm for intensive work along some particular line is the beginning of real scholarship. Scholarship alone, however, is not sufficient. To be a successful teacher, one must know how to select the essentials in any subject and present them clearly and simply.

An important factor in the making of the inspiring teacher is culture, the training that develops the higher faculties, the sense of beauty, the imagination, and intellectual comprehension. Culture brings clearer vision and higher illumination. It enables one to appreciate some of the finest things that the human race has said, felt, and done. In this connection, it is important to stress the value of wide reading. The formation of the reading habit is the beginning of culture. It is an essential characteristic of the successful teacher. It gives him a broader outlook and makes his teaching richer and more suggestive.

Another characteristic of the inspiring teacher is originality. A person with an inquiring mind, one who does fresh thinking, stimulates others to think. The first essential of an educated man is the power to use his mind in solving problems. The educated person should have the ability to think clearly and to see all sides of a question. He should not only have the ability to see one thing clearly, but should also be able to see the relation between facts. The American student depends too much on the intellectual middle man. No one is educated until he comes in contact with truth at first hand.

The discovery of truth is always stimulating. The teacher who has intellectual curiosity will not only find that his enthusiasm for his work is far greater, but that this enthusiasm is also shared by his students. The greatest and most inspiring teachers have been men and women of original mind. They have made frequent excursions into the unknown and they have brought back with them rich experiences that have stimulated their students to higher intellectual achievement. An able investigator attracts graduate students. The best students want to do work with that kind of a teacher.

The great teacher is intensely human. He is not only passionately fond of his own work, but his devotion to the interests of his students is equally great. He spares no time in trying to guide them to the best of his ability. He not only seeks to discover the minds capable of great attainment, but by sympathetic interest and helpful suggestions he tries to help the student to discover himself, to find out the work that he loves most. With most scholars, I fancy that the scholarly appetite was stirred first when they came in contact with some inspiring teacher who gave them a vision of the possibilities of some line of study and also manifested an interest in their work. A suggestion with reference to good books, a word of friendly interest and encouragement, and above all, wise guidance along the line of the student's tastes and interests often serve to awaken a desire for scholarly achievement. It is possible for all of us to know our students well enough to discover something of their desires and tastes and to use the knowledge thus gained in an effort to create in them a real love for study.

The personality of the teacher is a tremendous factor in stimulating the student to put forth his best effort. The thing we call personality is indefinable, but the student recognizes it when he sees it and he also feels its power.

OLIVER M. JOHNSTON

STANFORD UNIVERSITY

BRIEF ARTICLES AND ANNOUNCEMENTS

FRESH LAURELS FOR CONCHA ESPINA

Concha Espina has recently been the recipient of notable honors. At a formal ovation in Santander last August she was named by the members of the town council, in solemn session assembled, favorite daughter of the city; a large plot of ground in front of the Bank of Santander was set apart and named the Concha Espina Park; and the foundation stone of a monument to be erected in commemoration of her works was laid. Queen Victoria Eugenia graced the occasion by her presence, and officially laid the foundation stone after it had been duly blessed by the Bishop. Her Majesty also announced that King Alfonso had conferred upon the authoress the Order of Maria Luisa. This Order carries with it the title of *dama noble*, making it proper to address her as *excelentísima señora*, thus elevating her to the rank of the nobility. The festivities in her honor at Santander lasted an entire day and night, delegates having been sent from all the learned societies of the Peninsula.

The Hispanic Society of America rendered a valuable tribute by naming Concha Espina a corresponding member of that institution. This is considered of extreme importance, as it is an honor that has but rarely been conferred in Spain, having been bestowed only upon Menéndez Pelayo and a very few other Spanish authors.

The design of the monument shows a statue of Concha Espina seated between two fountains that drip streamlets of water into marble piscinas, rising from a marble pavement and surrounded on three sides by low walls. It is now being executed by the great Spanish sculptor, Victorio Macho. At a recent international exhibition of art in Venice, works by Victorio Macho were acquired by the Italian Government, and he received the personal congratulations of the King of Italy and of Premier Mussolini. It is hoped that the statue will be completed by August of this year, when it will be erected in the Concha Espina Park, and another *homenaje* will be tendered this truly favorite daughter of the city, which will make the one held in 1924 seem but a preliminary to the greater ovation.

A general call has been issued, requesting tributes in her honor. A contribution to assist in defraying the cost of the monument and the expenses connected with the occasion would be welcome, and may be addressed directly to Señora Doña Carmen de la Vega Montenegro, Comisión Organizadora del Homenaje a Concha Espina, at Santander, Spain, or to the publishers of her works, Editorial Renacimiento, San Marcos 42, Spain. The call is addressed to all friends of art and letters, and it would be a graceful tribute to a Spanish woman for members of Spanish classes in high schools and universities to join in an offering. Entertainments at which admission was charged might be arranged, or Spanish plays might be given, for this express purpose. The committee does not expect to be able to meet all costs connected with the *homenaje* by next August, therefore the contribution might be made, not necessarily during these spring months, but in the period of 1925 and '26. It was a woman of Spain who, through no small sacrifice on her part, opened

the way for the discovery of America. To make a return now by having the Spanish classes of the United States worthily represented at this ovation in honor of a Spanish woman of our day, who in her writings truthfully reveals Spain to us, would be akin to laying a flower on a shrine erected in commemoration of all that is noblest and best in Spanish womanhood. The appeal which has been issued by the Organizing Committee bears the signatures of practically all of the well-known Spanish authors, university presidents, and patrons of letters of the Peninsula, and it contains the statement that "No habrá ofrenda pobre si va acompañada de cordialidad, de comprensión, de amor. Ninguna es bastante rica para corresponder a una emoción artística."

Concha Espina hopes soon to make a visit to this country. Before that, however, she may go to South America, as passage for her has been officially reserved in the first Zeppelin to leave Seville for Buenos Aires. She will be the chronicler of the voyage, and the sole passenger. Is she not a worthy compatriot of that Queen Isabella who accompanied her King on his campaign against the Moors, and who gave us America by her support to Columbus?

FRANCES DOUGLAS

TUCSON, ARIZONA

A COMMUNICATION

To the Members of the American Association of Teachers of Spanish:

You have done me the honor—and it is a great honor—of electing me to honorary membership of your association. My first words must be of cordial and grateful acknowledgement. We are a small and scattered company over here of teachers and students of Spanish; you are a large and flourishing body. I have myself felt our isolation the more keenly during the last seven or eight years, for nearly all the workers in my special field of research during these years—the early nineteenth century—are in America, and I rarely have the good fortune to meet one of them.

I hope, then, that my fellow-membership with you in the association may lead to many real friendships being formed between us, and that in return for this honor now shown to me I may be of use to more than a few of my co-workers through the organization which we have at Liverpool in our School of Spanish Studies.

The school will be known to many by the name of my distinguished predecessor, Professor Fitzmaurice-Kelly, who directed it for seven years. Since the war, Spanish studies here, as elsewhere, have developed considerably. We have recently founded a quarterly review, the *Bulletin of Spanish Studies* (annual subscription \$2.50, specimen copy 50 cents), which was noticed in the February number of *HISPANIA*. This, I hope, may be the means of establishing a closer connection between our two countries and Spain, since it makes a feature of describing contemporary life and literature in Madrid and the provincial Spanish capitals. I should like also to write about a series of

Spanish Texts and Studies which we have in contemplation, and about the Summer School of Spanish which we hold every summer in Spain, but I fear to take up too much space for a newcomer, so may I ask any who would like to hear more fully of these things to send us their names and addresses, when details shall be sent to them.

I end, as I began, with an expression of gratitude for your kindness, and trust that from time to time I shall be allowed to get into touch with the association through the columns of **HISPANIA**.

E. ALLISON PEERS

UNIVERSITY OF LIVERPOOL

THE NEW JOURNAL *LANGUAGE*

Language, volume I, number 1, the first number of the official organ of the newly organized LINGUISTIC SOCIETY OF AMERICA, has just appeared. The new linguistic society, organized in New York last December (see **HISPANIA**, March, 1925, page 132) with a membership of two hundred, has already a membership of over three hundred. The journal of the society, *Language*, is devoted to the publication of research studies in the field of linguistics in all its aspects, etymology, syntax, the psychology of language, versification, phonetics, semantics, etc., and has the unique distinction of being the only journal of this character in the United States. Aside from the regular journal, *Language*, the society will also publish a series of monographs from time to time, thus providing a means for the publication of more complete and extensive studies and investigations in the various linguistic fields.

Language, volume I, number 1, gives a list of the Foundation Members of the society, the officers of the society, the proceedings of the Organization Meeting with abstracts of the papers presented at that meeting, the constitution of the new society, and a very interesting and convincing article by Professor Leonard Bloomfield of Ohio State University, *Why a Linguistic Society?*

A. M. E.

REGIONAL COMMITTEE ORGANIZATIONS OF THE MODERN FOREIGN LANGUAGE STUDY

I. NEW ENGLAND (8)

- M. S. Brooks, Superintendent of Schools, Medford, Mass., *Chairman*.
- Miss Jane MacMartin, Hartford High School, Hartford, Ct.
- T. F. Taylor, New Haven High School, New Haven, Ct.
- Miss Annie Torrey, High School, Portland, Me.
- Miss Lula G. Adams, High School, Brookline, Mass.
- W. M. May, Deputy Commissioner of Education, Brookline, Mass.
- A. C. Crowell, Brown University, Providence, R. I.
- F. D. Carpenter, University of Vermont, Burlington, Vt.

II. MIDDLE STATES (10)

- J. F. Mason, Cornell University, Ithaca, N. Y., *Chairman*.
Miss Winifred J. Robinson, Dean of Women's College, University of Delaware, Newark, Del.
H. G. Doyle, George Washington University, Washington, D. C.
F. S. Henry, Tome School, Port Deposit, Md.
D. L. Buffum, Princeton University, Princeton, N. J.
Miss Narka Ward, High School, Montclair, N. J.
W. D. Head, The Nichols School, Buffalo, N. Y.
Charles Holzwarth, West High School, Rochester, N. Y.
W. H. Shelton, University of Pittsburgh, Pittsburgh, Pa.
Jacob Greenberg, Board of Education, New York City.

III. SOUTH (11)

- W. S. Barney, North Carolina College for Women, Greensboro, N. C., *Chairman*.
G. E. Snively, President Birmingham Southern College, Birmingham, Ala.
E. V. Gage, State College for Women, Tallahassee, Fla.
Miss Mattie Slaton, Girls' High School, Atlanta, Ga.
H. A. Major, State University, Baton Rouge, La.
Miss Ruby Caulfield, Mississippi State College for Women, Columbus, Miss.
O. L. Keith, University of South Carolina, Columbia, S. C.
A. I. Roehm, George Peabody College for Teachers, Nashville, Tenn.
Miss Cherry Nottingham, Maury High School, Norfolk, Va.
C. C. Spiker, University of West Virginia, Morgantown, W. Va.
—— to be filled (Kentucky).

IV. NORTH CENTRAL (10)

- B. Q. Morgan, University of Wisconsin, Madison, Wis., *Chairman*.
J. D. Fitz-Gerald, University of Illinois, Urbana, Ill.
G. T. Flom, University of Illinois, Urbana, Ill.
Miss Elizabeth L. Davis, Manual Training H. S., Indianapolis, Ind.
C. E. Young, University of Iowa, Iowa City, Ia.
Tobias Diekhoff, University of Michigan, Ann Arbor, Mich.
Miss Lilly Lindquist, Supervisor of Modern Languages, Detroit, Mich.
O. C. Burkhard, University of Minnesota, Minneapolis, Minn.
Miss Dorsie Fisher, South High School, Columbus, Ohio.
Mrs. Henriette Ashbrook, Walnut Hill H. S., Cincinnati, Ohio.

V. WEST CENTRAL (7)

- Miss Lillian Dudley, Teachers' College, Emporia, Kans., *Chairman*.
Miss Myrtle E. Charles, Senior High School, Little Rock, Ark.
E. F. Engel, University of Kansas, Lawrence, Kans.
J. L. Deister, Junior College, Kansas City, Mo.
Miss Alma Hosie, State Teachers' College, Kearney, Neb.

K. C. Kaufman, Central High School, Oklahoma City, Okla.
S. L. Pitcher, Soldan High School, St. Louis, Mo.

VI. SOUTHWEST (7)

Miss Lilia Mary Casis, University of Texas, Austin, Tex., *Chairman*.
W. H. Clifford, 2301 South Columbine Street, Denver, Colo.
F. O. Reed, University of Arizona, Tucson, Ariz.
B. F. Chappelle, University of Nevada, Reno, Nev.
Miss Laura Topham, East Texas Teachers' College, Commerce, Tex.
—— to be filled (New Mexico).
—— to be filled (Utah).

VII. NORTHWEST (8)

E. O. Eckelman, University of Washington, Seattle, Wn., *Chairman*.
Miss Mae Mathien, University of Idaho, Moscow, Ida.
B. E. Thomas, State University, Missoula, Mont.
H. E. Haxo, University of North Dakota, University, N. D.
F. M. Warrington, University of Oregon, Portland, Ore.
E. M. Greene, University of South Dakota, Vermilion, S. D.
Miss Margaret Fehr, North Central High School, Spokane, Wn.
O. C. Gebert, University of Wyoming, Laramie, Wyo.

VIII. CALIFORNIA (6)

George W. H. Shield, Los Angeles, *Chairman*.
Clarence Paschall, University of California, Berkeley.
G. B. Colburn, State Teachers' College, Fresno.
C. S. Williams, Hollywood High School, Hollywood.
Miss Frances Murray, Technical High School, Oakland.
Miss Lella Watson, High School and Junior College, Santa Ana.

**REGISTRATION IN FOREIGN LANGUAGES IN SENIOR
HIGH SCHOOLS OF NEW YORK, MARCH 2, 1925**

Terms	I	II	III	IV	V	VI	VII	VIII	Total
French	8,176	6,793	7,197	5,867	2,921	2,328	265	196	33,743
German	1,987	1,481	954	860	350	248	22	9	5,911
Greek	36	42	31	28	7	12			156
Italian	366	274	183	164	95	39	26		1,147
Latin	6,974	5,763	4,867	4,108	2,357	2,002	291	353	26,715
Spanish	9,657	7,055	5,046	3,942	1,683	1,592	207	181	29,363
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	27,196	21,408	18,278	14,969	7,413	6,221	811	739	97,035
Grand Total Modern Languages.....	70,164								
Grand Total Ancient Languages.....	26,871								

NOTES AND NEWS

THE LOCAL CHAPTERS

THE NEW YORK CHAPTER. The New York Chapter of the American Association of Teachers of Spanish held its regular monthly meeting in Earl Hall, Columbia University, on Saturday, February 14th, at 10:15 a.m., with the president in the chair.

An interesting financial statement was rendered by the Treasurer, showing a considerable number of the members already paid up, but the rest were urged to make prompt payment, so that all obligations may be more successfully met by the Chapter. It is hoped that the Annual Entertainment will have the support it merits, and that the treasury may be amply replenished. The president announced that already committees are working splendidly for the success of that event. In connection with the treasurer's report, it was suggested that the annual dues for members be raised to three dollars in the future, in order that the Chapter might better meet the demands made upon it. The matter will come up for vote at a later date.

The award of medals in the high schools of the Greater City has been thriving, and it has been necessary for the Chapter to lay in new stock. The award of certificates is also indicative of revived interest, among those who are teaching Spanish. There is yet a long road to travel to regain a proper activity in this work.

Mr. Berkowitz urged that the Chapter write requests to the broadcasting stations asking that occasional programs in Spanish be offered. The dearth in this field is indicative of insufficient propaganda on the part of those of us who know the real merits of the language we teach, and it seems highly desirable that this department for the dissemination of culture be opened up to Spanish. The idea was thought a good one, but no action was taken at this time.

Various announcements of local interest were made, and then Mr. Wilkins gave a brief talk in which he stated that the German Society has but recently sent out 40,000 letters representing a cost of approximately a thousand dollars, for the purpose of putting that language back on the same footing it held before the war. This is a local action that the Chapter should take as a challenge. Do we believe in the language we teach?

A Gran Baile Hispano Americano is planned for the date of May 9th, at the International House on Riverside Drive. There will be an excellent program by the best of artists, and a fine orchestra for social dancing after the program. Interest seems to be keen in this event, and the support of every member was urged. Admission will be one dollar, and the event is open to all, whether students or teachers of Spanish, or friends.

The April meeting has been changed from the 11th to the 4th, to escape the spring vacation, but it will be held in Earl Hall as arranged, at 10:15 a.m.

A very interesting and cordial invitation was next extended to any of the members who have planned to see Mexico some day, to go to the fifth annual summer session of the University of Mexico this coming summer.

Mrs. Concha Romero de James, who spoke, is the official representative of the Departamento de Educación de Mexico, and she has held various positions of responsibility in the United States. Her sound judgment and charming manner inspired quite a desire in those present to take prompt advantage of the opportunities she made so enticing. ¡Ay, quién pudiera!

The best and most important event of the morning was the splendid address given by el Señor Julio Mercado, former president of the New York Chapter, teacher, and poet of note. Mr. Mercado gave his personal observations and studies of some of the most prominent of Spanish painters, centering his remarks around a comparative criticism of Velázquez, el Greco, Goya, and Murillo. He detailed an observation of the treatment of subject, composition, color study, the manner of expressing form, and the sentiment or feeling expressed by each. He said that in his opinion the painters of Spain were most clearly distinguished from others by the dramatic quality of their work, and the superb realism or frankness they depict. Velázquez was the classical painter; el Greco best depicted the spirit of his time; Goya, he said, was most cynical, as reflecting his personal life and philosophy, and Murillo was the painter of youth, innocence, candor, and tenderness, though often accused of being too sentimental. The discussion of illustrative paintings of each of these great men made the lecture a most pleasing and informational one. Mr. Mercado upheld most enthusiastically the high opinion already held of him in this Chapter.

March meeting. Nearly one hundred enthusiastic members and friends of the New York Chapter were present at a reunion at Adelphi College on the morning of March 14th.

The occasion was a Spanish rally which included a delightful program of short addresses and music given by members and talented students of the Spanish Department of Adelphi. The day began with a lively social hour held in Class Hall, which was artistically decorated with Spanish flags and hung with a number of large, gay bullfight posters, and an interesting exhibit of mounted photographs of Spanish scenes. The latter were a contribution to the affair by Mr. Robert Williams, instructor of Spanish at Columbia University, whose Saturday classes prevented his taking a personal part on the program, but who was present in spirit and in the pictures taken while in Spain the past summer as joint director with Señor D. Joaquin Ortega of the party of visiting teachers of Spanish under El Instituto de las Españas.

During the business session reports of the plans for the presentation of an entertainment for the high school pupils of the Spanish departments in the Greater City, to be held on Saturday, March 28th, at Washington Irving High School in the afternoon and evening were read, and the Chapter hopes for a record attendance. It was announced that Doubleday, Page & Co., editors of *El Eco*, had contributed a gift of eight dollars toward defraying the expenses of the entertainment and the Chapter voted thanks to the donors. Ginn & Co. have also contributed free copies of Morley's Spanish Humor in Story and Essay to those pupils taking part in the playlet by Los Quinteros, which will be one of the numbers of the entertainment.

Sincere disappointment was felt at the announcement that Dr. Peter Goldsmith, who is recovering from a severe illness, has been obliged to cancel all his spring lecture engagements and cannot meet with the members on April 4th as announced.

The resident members of the Hispanic Group of International House, Columbia University, have accepted the invitation of the Chapter to be the guests of honor at the Gran Baile Hispanoamericano which is to be given on May 9th at the International House auditorium, and they will attend in the national costume of their respective countries.

The membership drive committee reported, and several new names have been added to the active roll recently. Adelante! The business session concluded, the president, Miss Haymaker, presented the following program:

Miss Carmen Garcia of Flushing High School won warm-hearted applause from the audience with her witty and charming depiction of her comical experiences during her trip to Spain with the Instituto last summer. Miss Helen B. Collins, whose experience as a teacher of English in Spain for many months added interest to her discussion, read an instructive paper which dealt with personal impressions of the country and also a faithful appraisal of the individual character of the people of Spain. America, she affirmed, surpasses in many things, but Spain at least in one—there is always more time there than anywhere else in the world; always time to explain courteously to the inquiring traveler or foreigner anything that arouses his interest or his curiosity. Miss Elena Klasky of Wadleigh High School left the usual beaten path of the tourist and carried her audience into some of the bypaths of Spain; those charming little villages where the garb, the language, and the customs of the people hark back to the Golden Era and beyond, and where the soul of Spain that inspired the pen of such writers as Galdós still entrances the occasional visitor. This talk was illustrated with pictures and rare costumes and a letter recently received from one of the characters she described. The chief descriptions were of Candelario and Alberja, whose traditions and customs were discussed briefly.

A quartette of Adelphi students, led by Miss Phyllis Cohen, sang a number of Spanish songs, and piano selections were rendered by Miss Sylvia Frey, Matilda Leipnicker, and Frances Pehl. At the conclusion of the program an open meeting was held for a short time in order that all might enjoy the many photographs of Spain. All then adjourned to the college Refectory, where a delicious lunch was served by the students of Adelphi. The room was decorated with the flags of Spanish nations and the color scheme of the luncheon was carried out in these colors also. All the guests were seated at one table, which was presided over by the president of the Chapter, Miss Haymaker, and the speakers of the day occupied places of honor beside her. It was an especial honor and pleasure to the members to welcome among them Padre Cubi, a distinguished educator of southern Spain, who because of his remarkable personality and benign manner soon became the center of attraction, engaging one group after another in interesting and animated conversation.

April meeting. After the reading of the minutes preliminary reports were read of the activities of the various committees working for the annual entertainment. A motion to the effect that the secretary of the Chapter be instructed to send a letter to Governor Smith at Albany urging him to sign the Ricco salary increase bill, was passed. It was voted to double the award of three dollars for the best poster in the Interhighschool Poster Contest for the entertainment and to divide the awards equally among the three schools that tied for first place, viz., De Witt Clinton, Erasmus Hall, and Richmond Hill high schools.

Padre Cubí, the Sevillian educator, addressed the members. His topic was pedagogical and he spoke at length of the methods of Padre Manjón and the extensive system established by the latter in his "Escuelas de Ave María" of Seville.

To illustrate the reaction against the old-time methods of "rod and rule." Padre Cubí explained a method, the primary basis of which is love for the child; where *educating* spells *elevating* in its truest sense and where the teacher replaces the parents during school hours. Learning becomes so facile and pleasant that practically the only punishment ever used is to deprive the child from attending school.

Knowledge is acquired in the beginning through play. An appeal is made to all the senses and substantial rewards are given for excellence in effort and learning. All knowledge is classified and taught objectively by means of games; the experience of the child is enriched by the multiple sense appeal and stress is laid on interest, retention and reexpression. Geography, history, politics, and other subjects are taught by topographical illustrations on a large scale and by games carried on in the open air. The secrets of interest and retention seem to lie in the intimate nearness of the person to the thing or fact to be acquired. The child is taught to personify what is to be learned. In reading, they first become letters and are placarded first with one and then with another of the letters until the alphabet is learned. Games uniting these letters, spelling their own names, those of their parents, brothers, etc., are used. Writing follows. This is also a game of interest. History is taught from its inception in pageant form, personified and acted out on a large playground by pupils who represent the races and their conflicts. By personified numbers the metric system and the principles of arithmetic are taught; geography is instilled by means of grounds laid out with ponds, rivers, hills, lakes, etc., which help to fix these forms indelibly in the pupil's mind.

After the age of fourteen the pupils receive practical vocational training of all kinds as well as instruction in play forms. Industry and thrift are inculcated and, by emphasizing virtue throughout the school career and teaching constant devotion to high ideals, the "escuelas manjonianas" attempt to produce a fully developed citizen and, as Padre Cubí declared, *a la edad de dieciocho años salen sabiéndolo todo*. Thus with a teaching force two thousand strong, of men and women who devote themselves wholly to instruction, the *sistema manjoniano de Sevilla* continues to carry on a noble work in the evolution of a better citizenship, fitting sturdy young folk who have learned the blessed art of working and enjoying themselves at one and the same time.

In a brief commentary on life in this country he approved strongly of the American education of girls; said they were superior to the boys as he had found them at present and that they were destined to supremacy over men unless the latter bestirred themselves. He deplored the great lack of religious instruction in this land as evidenced by the schools in New York City, and regarded it as a serious menace to the country. Padre Cubí made an ardent appeal to the Association to bring all the influence possible to bear upon the expurgation from our history texts of the black falsehoods and the misstatements and errors regarding Spain and Spain's life and contributions to our history. He promised to make an effort to secure state intervention or appeal in this matter by recourse to the King of Spain upon his return to his native land. Padre Cubí is an eloquent speaker, a man imbued with sincere purpose and high ideals. He held his audience with rare power and his learning, as well as his benign and gentle manner and sparkling humor, made his treatment of his subject most delightful. It was an honor to welcome him in our midst, and we listened to him with genuine pleasure.

CHICAGO CHAPTER. At the closing banquet of the year the members of the Chicago Chapter of the A. A. T. S. enjoyed the following program:

1. Razones políticas, económicas, históricas y culturales para el estudio del Español, por Señor Juan Meana, Vice-Consul de España.

2. Atractivos que tiene Méjico para el Estudiante de Español, Señor Eduardo Díaz, teacher of Spanish.

3. Ambiente Español en la Sala de Clase, Dr. León De Alarid.

The following officers have been elected for the coming year: President, Mrs. Augusta L. Wines, Englewood High School; secretary, Miss Josephine Korten, Englewood High School.

ARIZONA CHAPTER. A very pleasant evening was enjoyed by the resident members of the Arizona Chapter of the A. A. T. S. on Friday, April 17th, at Peggy's Tea Room. An informal dinner attended by the professors, instructors, and teachers of Spanish was followed by a short program, during which Miss Anita C. Post of the University of Arizona sang several old Spanish songs, and Miss Thelma Ochoa of the Tucson High School appeared in a number wearing her grandmother's wedding gown and danced to a poem recited by Miss Mercedes Robles, also a member of the faculty of the Tucson High School.

LOS ANGELES CHAPTER. The matter of the La Prensa Prize Contest has been brought to the attention of the pupils in the secondary schools of the region and is most heartily endorsed by everyone. As the preparation is a matter of individual effort, no one knows just how many are working on the themes. A list of the essay titles has been sent to every teacher in the Chapter with an urgent appeal to make the contest a real part of the educational program. It is also quite likely that a number of the teachers will take part in the contest under Group V.

COLUMBUS (Ohio) CHAPTER. On Saturday, January 24th, this Chapter held a luncheon in the Faculty Club at Ohio State University. A business session and program followed the luncheon. After the reading of the minutes the

president, Professor W. S. Hendrix, announced two lectures to be given in February at Ohio State University by Professor Federico de Onís of Columbia University. The broadcasting of lectures by Professor Anibal and Professor Whatley of the Spanish Department of the Ohio University on February 4th and March 4th respectively was brought to the attention of those present. The subject of Professor Anibal's lecture was "Spanish Literature," and Professor Whatley will speak on "Cervantes." The President then announced that the annual meeting of the A. A. T. S. was to be held in Columbus in 1925. A paper read by Miss Dorothy Porter entitled, "La Filosofía de España" concluded the meeting.

[SAN JOAQUIN CHAPTER. The first meeting of the San Joaquin Chapter of the American Association of Teachers of Spanish took place the 24th of November, 1924. The meeting took the form of a banquet at the Hotel Fresno, and around the table sat twenty-six teachers of Spanish, having as a guest of honor Professor Aurelio M. Espinosa of Stanford University.

During the banquet a pupil of the Fresno High School, Truman Hutton, played on his violin some Spanish selections. After the banquet Professor Waterman of the Fresno State College sang some Spanish songs. Then the president, G. B. Colburn, called the meeting to order and, after the regular business transaction, introduced the speaker of the evening, Professor Espinosa. The title of his speech was, "El teatro español de la España de hoy." Professor Espinosa spoke of the work of various modern authors like Pérez Galdós, Martínez Sierra, Jacinto Benevente, and Marquina.

The second meeting of the San Joaquin Chapter of the American Association of Teachers of Spanish took place the 24th of January, 1925, in the Tulare High School in Tulare County. Some of the Spanish students of the three high schools, Tulare, Dinuba, and Orosi, took part in the program. Tulare played "Los Castillos de Terresnobles." Dinuba played "El Criado Astuto," and sang "America," "Serenata de Pierrot," "Hilo Verde," "Me Gustan Todas." Orosi sang "El Doble Robo" and the "Muñeca."

The program was followed by a business meeting. It was moved that in the following meetings one should include as part of the program a report and discussion on some Spanish books or articles of Spanish magazines. The motion was seconded and it was suggested that for the following meeting the report be on the novel of Blasco Ibañez's "La Reina Calafia." The chapter accepted the invitation from the teachers of Bakersfield and it was decided that the March meeting would take place in Bakersfield. At the close of the meeting the teachers from Tulare County served refreshments to the members who came from other counties.

The third meeting of the San Joaquin Chapter of the American Association of Teachers of Spanish took place in Bakersfield the 21st of March, 1925.

The meeting was opened with a luncheon at the Hotel Tegeler. During the luncheon Miss Alma Forker, music teacher in the Bakersfield schools, accompanied by her sister, Miss Isabel Forker, head of the Spanish department in the Bakersfield Junior College, sang four beautiful Spanish songs. Two pupils from the Bakersfield High School danced the Argentine Tango

in Spanish costumes. Miss Ruth L. Rhodes, Spanish teacher in the Bakersfield High School, gave us a report on the novel, "La Reina Calafia," by Blasco Ibañez.

It was decided that the last meeting of the school year 1924-25 would take place in Fresno the second Saturday in May.

ELIDE PENAZZI EAMES, *Secretary*

GENERAL EDUCATIONAL NEWS

Professor John D. Fitz-Gerald, our delegate to the National Federation of Modern Language Teachers, attended the Annual Meeting of the Federation held at Columbia University during the Holidays and was elected President of the Federation for the coming year.

Our readers will no doubt be interested to hear of what promises to be the first *Diccionario de Americanismos* that has ever been published. The author of this work is the noted Porto Rican writer, Augusto Malarat, among whose other works may be cited *Diccionario de Provincialismos de Puerto Rico* (San Juan, 1917), *Desarrollo del derecho escrito en Puerto Rico* (San Juan, 1908), and several short biographies of noted Porto Rican authors (Salvador Brau, Francisco Gonzalo Marín, Manuel Fernández Juncos, etc.).

This *Diccionario de Americanismos, con un Índice científico de Fauna y Flora*, is being published privately, in mimeograph form, and the edition will consist of a limited number of copies, the price of each copy, \$5.00. Copies may be procured from Mrs. Blanca Malariat, care of Registrar of Deeds, Mayagüez, Porto Rico.

Miss Sylvia M. Vollmer, who held an international fellowship for study at the University of Toulouse, France, for the year 1923-24, has returned to her position as Professor of Romance Languages and Head of the Department of Modern Languages at the Junior College, El Paso, Texas.

There has been a Spanish Club at Wilson College for several years. Its aim has been to foster a deep interest in Spain and the Spanish people through a study of the literature, customs, and ideals of the country. Each year the membership has grown, so that, now, there are about thirty members in the club. These members are chosen, from the Spanish department, for their scholarship and their interest in Spanish. The club has regular meetings for study and discussion, and, each year, gives a play which is open to the college. Its president, this year, is Miss Beatrice Kelly of Wilkes-Barre, Pa.

The teachers of French and Spanish in the Los Angeles School System held a very interesting tournament, or series of contests, this year. Two contestants were entered in each of the languages and in each one of the four years, two pupils in each series being sent in from each school to take part in the tournament. There were many entries and the examinations were conducted in a most impartial manner. Later a very interesting program

was given at which prizes were awarded. The whole scheme was well carried out and has been a great stimulus to the work in the Modern Language Department of the Secondary Schools.

Quite a number of medals were awarded for excellence in Spanish study by teachers belonging to the Chapter to members of the midwinter graduating classes. The Chapter heartily endorses this plan and probably at the end of the school year the number of medals awarded will be greatly increased. It is hoped that all names of pupils who receive this award will be sent to Mrs. Bogan, Box 1314, Tucson, Arizona, for publication in *HISPANIA* before the end of the year.

Leo Jacobson, at present a pupil in the Santa Monica High School, was awarded the medal of the A. A. T. S. last year while attending the Gallup, New Mexico, High School, for excellence in Spanish.

It will be recalled that Professor John D. Fitz-Gerald was Visiting Professor to Spain in the years 1922-23 and that he lectured on American Literature in the Centro de Estudios Históricos and the Universidad Central at Madrid. Those lectures were published by the University of Madrid at its own expense, and the volume has just appeared from the press under the title, *Apuntes sobre la Literatura Americana*.

Word has just been received from Dr. Homeris Sérís, in Dijon, France, of the new honors accorded an honorary member of the A. A. T. S., Señor Don Ramón Menéndez Pidal, Presidente del Centro de Estudios Históricos de Madrid. On the 29th of November, 1924, at the Sorbonne, Paris, the diploma and degree of Doctor *honoris causa* was conferred upon Señor Menéndez Pidal. The Dean of the Faculty of Letters, M. Brunot, read the panegyric, and the Rector, M. Appell, invested Señor Pidal with the degree. The Spanish ambassador attended the ceremony. That evening a banquet in honor of the distinguished scholar was given at the Sorbonne. The previous day, the professor of Spanish Literature, M. Martinenche, gave a luncheon in honor of Menéndez Pidal. Dr. Homero Sérís, President of El Instituto de Las Españas and a member of the A. A. T. S., was invited and attended these functions as a representative of these societies. Señor Menéndez Pidal was accompanied on this occasion by Señor Don Américo Castro who delivered two lectures on Cervantes while in Paris.

Mr. John Armstrong Sellards, formerly instructor in French at Stanford University, has been recently named Director of the Summer Session at Stanford.

Mr. Lawrence A. Wilkins will teach in the Summer Session of the University of Southern California. He will give three courses: (1) Spanish Civilization, (2) Problems in Modern Spanish Grammar, (3) Methods in Teaching Spanish.

The Graduate Spanish Club of Columbia University held its second meeting in Room 500, Philosophy Hall, on Wednesday, April 1st, at 8 p.m. Mr. D. F. Ratcliff spoke on the Venezuelan novel which he characterized as another "Madame Bovary." Mr. R. H. Williams read a paper on the earlier

continuation of the *Lazarillo de Tormes* and its authorship. Discussion of the papers followed, and it is hoped that students interested in the literature of Spain and South America will attend these meetings. News items and bits of information concerning political developments, books, reviews of books and periodicals are specially desired. These meetings are open to members of the Instituto de las Españas and all graduate students and all other persons interested in the literature of Spain and Spanish America, and a cordial invitation to attend these meetings is extended to all.

Dr. Roy M. Peterson, professor of Spanish and Italian at the University of Maine, has assumed the duties of editor of the journal published by the national honor society of Phi Kappa Phi.

Miss Josephine Vierling has been awarded the medal of the A. A. T. S. for excellence in Spanish, two years' course. Miss Vierling is a member of the Spanish class in a private school in Chicago, Illinois.

C. Scott Williams is again conducting a party to Mexico City for the Summer Session of the Universidad Nacional of that city. Mr. Williams is this year a member of the teaching staff of the summer session, and we are sure that this will in no wise interfere with his most excellent services as guide, lecturer, and friend of the teachers in his party as well as chaperon and counsellor for those who may be there but who are not fortunate enough to be members of his party.

"La Esfera" (Madrid) for March 28th contains a complete Spanish translation of an article by Professor Henry Grattan Doyle of George Washington University on "The Black Legend of Spain," which appeared in the *New York Times* of January 30th and in the *Journal of Education* of February 12th.

On March 28th at Washington Irving High School the New York Chapter gave its annual entertainment, an inter-high school program. This was in accordance with the plan initiated last year by our ex-president, Mr. M. J. Andrade, and consisted in a variety of numbers contributed by the students of Spanish in the city schools.

Miss Ruth A. Bahret directed the program in an exceptionally able and efficient manner. The numbers consisted of Spanish songs, drills, and dances with music furnished by the orchestras of the Newton and the Thomas Jefferson high schools. An attractive feature of the occasion was the poster contest in which twelve schools were represented with handsome art posters. The first prize was a tie between Erasmus Hall, De Witt Clinton, and Richmond Hill high schools.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL
TUCSON, ARIZONA

REVIEWS

Spanish Grail Fragments. El Libro de Josep Abarimatia. La Estoria de Merlin. Lançarote. Edited from the unique manuscript by Karl Pietsch. Vol. I: Texts. The University of Chicago Press, Chicago, Illinois, 1924.

Volume I, which is the object of the following remarks contains the old Spanish texts (MS 2-G-5 of the king's private library, Madrid, written in the year 1469 by Petrus Ortiz), pages 1-89, a study of the language of the texts, and a discussion on the relations between the Spanish and Portuguese Grail-cycles.

Volume II which is to appear in the near future will contain a complete commentary on the old Spanish texts. According to the announcement it will be a scholarly investigation of the language of the Grail fragments and will be a valuable contribution to historical Spanish grammar.

It is perhaps unnecessary to state here that Professor Karl Pietsch is one of the most eminent of living Hispanists. His presence at the University of Chicago has put that university in the very front rank among the universities of the country where graduate studies in Spanish are pursued. His retirement from active teaching this year will be a loss for Spanish scholarship, insofar as active graduate instruction is concerned, that will be almost impossible to replace.

To the **Spanish Grail Fragments** Professor Pietsch has devoted many years of the most painstaking labor. A critical review of his work requires a knowledge of the materials almost as thorough as that of Professor Pietsch himself. To such a knowledge the present reviewer does not aspire. The following notes, therefore, are only a very brief and cursory notice of the first volume.

In general the reviewer shares the opinion of Professor Morley (*HISPANIA*, March, 1925, pages 140-141), namely, that in the case of old manuscripts, some faulty, many in handwriting that is difficult to interpret and where opinions may vary about the correct readings, it would be perhaps best to publish only photographic copies for the use of scholars. This would certainly be best in cases where we are dealing with the original and authentic manuscript of any monument. Since such manuscripts are *aves casi nunca cristas*, however, manuscript interpretation becomes at once necessary when one handles old manuscripts for editing.

The matter becomes much more important in the case of an editor who starts to edit old Spanish texts with preconceived theories. Old Spanish poetic texts have been edited, for example, with the theory that synalepha did not exist in old Spanish, and the results have been most unfortunate. The editor of an old text cannot begin his labors with any theory. In a language like Spanish where even those that boasted that they counted the syllables could not actually adhere to their boast in composing verse, why should a modern editor have the privilege of putting in the missing syllables? And how much science is there in a method that rejects a whole verse because it allows synalepha?

Professor Pietsch is too keen a scholar to allow himself to be ensnared in such quicksands. His work is primarily one of linguistic and literary interpretation. The text he reproduces as best he can, editing of course when he considers it necessary. But the editing he does he takes up for discussion. The linguistic problems that the **Spanish Grail Fragments** bring up are the very problems he deals with. A careful examination and study of every debatable form, a scholarly interpretation of the faults of the copies he has before him, a detailed comparison of the various related manuscripts and published texts that reproduce the same legends in French, Portuguese, and other languages—these are the problems with which Professor Pietsch deals. And all this is an entirely different procedure. It is an entirely different method. And with this procedure and with this method we have certainly no fault to find.

The texts seem to be very accurately reproduced. It is fortunate that the printing is so clear and attractive. We have here old Spanish texts that the Spanish scholar will read with pleasure and profit. For literary studies the texts alone have a very great value, especially for comparative studies. The purely comparative side of the **Spanish Grail Fragments** as literature and as folklore, however, does not seem to be the chief interest of the editor. He is first of all a grammarian and a lexicologist, and his investigations into the language of the **Spanish Grail Fragments** have settled very definitely certain linguistic problems and have also given us very important evidence with respect to the relation between the Spanish and Portuguese Grail-cycles.

The unity of the Spanish Grail-cycle seems to have been definitely established. The remarks of Professor Pietsch on pages XIX-XXII leave no doubt in the reviewer's mind about this matter. It really does not matter whether Joannes Bivas is a real or a fictitious name. The presence of the name in the *Josep* as well as in the *Demanda* are very definite evidence for the unity of the Spanish cycle.

Professor Pietsch raises again the question of the priority of the Spanish over the Portuguese cycle. The evidence thus far brought forth, especially the linguistic evidence, and this is of the greatest weight here, is certainly in favor of the priority of the Spanish cycle, although such a great authority as doña Carolina Michaelis de Vasconcellos is of the contrary opinion. Professor Pietsch is inclined to believe in the Spanish priority of the Spanish cycle. Having once established the certainty of the mixed language of the original, it is futile to present as an argument in favor of the Portuguese priority the presence of so-called Portuguese elements in the Spanish texts.

The evidence for the contention that the original Spanish versions were written in a mixed language, Castilian with a strong infusion of Portuguese-Galician and Leonese elements,¹ was first brought forth in the linguistic studies

¹ There is a very important difference between the mixed language, Castilian with Galician-Portuguese and Leonese elements, of the **Spanish Grail Fragments**, as found in the 1469 texts, and the really old texts of *Elena*, *Alfonso XI*, etc., that first suggested to Menéndez Pidal the idea of a mixed language. The former is a modernized text, and does not present the really mixed language of the original. But nevertheless the difference is remarkable. Among the most important points of divergence is the lack of diphthongiza-

published in *Modern Philology*, XIII, 369 and 625. Further evidence is given in XXIII-XXXVII of Volume I now under discussion. It was the fact that traces of this mixed language appear not only in O but also in G and even in D, which is given as additional evidence in favor of the unity of the Spanish cycle.

The problem of the original text or texts of the Grail legends that first reached Spain is far more difficult to settle. The supposed translation from the French seems fairly certain. Professor Pietsch fixes the date of the translation (from the French) of the first part of the Spanish cycle at about 1313.

A detailed discussion of the phonetic and lexicological problems discussed by Pietsch on pages XXIII-XXXVII of Volume I and in *Modern Philology* XIII, 65-74 and 129-150 is beyond the province of this brief notice. Some of the materials are of the greatest importance and interest. The verb *esmoreccr* still lives in modern Spanish dialectology.

The work of Professor Pietsch above discussed is epoch-making in the history of Spanish studies in America. We await the second volume with the greatest possible interest.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

Divagazioni erudite, by Arturo Farinelli, Fratelli Bocca, Editori, Turin, Italy, 1925. VIII + 478 pp.

These studies are a collection of essays and reviews published at various times in Italian journals by the Italian Hispanist, Professor Farinelli, honorary member of our association. They are divided into four general captions: England and Italy during the Renaissance, Latin poetry of German humanists, Spain in Italian life during the Renaissance, and the opinion of Spaniards concerning Germans from their earliest contacts to the period of romanticism. The third of these topics was discussed originally in criticism of Croce's *La Spagna nella vita italiana*, and was utilized by him in the second edition of his book. Professor Farinelli promises to continue his investigations to be published under the title of *Italia e Spagna. Dall' Età Media al Leopardi*. Farinelli's books, being the products of patient, tireless research, are perfect mines of facts. No first-class library can afford to be without stimulating and original books.

American Relations with Mexico, by Laura M. Smith, Harlow Publishing Co., Oklahoma City, Oklahoma. 1924. 249 pp.

This is an excellent book, though its title is slightly misleading, since it deals only with the years 1910 to 1920 approximately. Besides its informative value, the book contains a lesson for future presidents of the United States.

tion in the XIIth and XIIIth century texts written in the mixed language, while in the **Spanish Grail Fragments** the diphthongization is really absolute. In these the language is Castilian. There is also a remarkable absence of the Leonese elements that are rather dominant in the older texts. Can it be that the original **Spanish Grail Fragments**, written in a mixed language, have been almost completely castilianized by scribes?

The author clings to sober fact with ample documentation from the *Congressional Record* and other governmental publications, both American and Mexican. He has consulted also other books on this period of which he gives a bibliography. In consequence, the reader comes constantly on facts that make him wonder how it is possible for the United States Government to be so inept or stupid. For example, in discussing the smuggling of arms from the United States into Mexico during Taft's administration, the author says: "If one will go to the trouble to examine the court records of the border towns, he will find that there was scarcely a day which did not bring forth its smuggler. Although many smugglers were intercepted, few were convicted on account of a law of the United States which defined a military expedition as being composed of at least three persons."

Mr. Smith's book is especially good when it deals with the rule of Huerta. The question of Huerta presented a most thorny problem to President Wilson at the very outset of his first administration, doubly difficult to a man ignorant of Spanish and Spanish-American characteristics. And President Wilson sent to Mexico Mr. John Lind, ex-governor of Minnesota, equally ignorant of Spanish, to act as his personal representative. Poor John Lind! His face, as it looks out from the photograph reproduced in Mr. Smith's book, looks like that of a stranger in a foreign land wholly unable to cope with those smiling Mexicans beside him. As for the diplomatic notes from Señor Gamboa, Minister for Foreign Affairs, "Lind was at a loss in answering," says Mr. Smith. This is a conclusion which is plain from the narrative.

Moreover, the whole lesson of the book is the need of more Spanish in the schools of the United States. More Spanish means a better understanding of all our neighbors on this continent, with better diplomatic relations between governments, due to an enlightened public opinion. When Spanish is more widely studied than at present, the policy of sending politicians on diplomatic missions will not be quite so harmful, because the chances will favor the possibility that some of them have at least a high school knowledge of Spanish.

Compendio de Historia hispanoamericana, edited by Roy Temple House and Carlos Castillo, Scott, Foresman & Co., Chicago, 1925. 240 pp. text, 65 vocabulary.

This is an abridged version of a book by Carlos Navarro y Lamarca, formerly professor in the Colegio Nacional of Buenos Aires. It deals with the revolutions in the different Spanish-American countries and their establishment into independent republics. The editors have provided footnotes explanatory of persons and places mentioned in the text. In addition they supply a cuestionario for those who might care to use the book as a reader.

Dictados avanzados and Cuentos y Cartas, Gregg and Co., 42 pp. and 48 pp.

To those teachers interested in Spanish shorthand this pair of booklets will come as a boon. The first contains a number of short selections from such standard Spanish authors as Pardo Bazán and Concha Espina as well as a few anecdotes and eight Spanish business letters. The extracts are printed with indications of each block of twenty words to facilitate dictation. The second

booklet contains the same selections in the Gregg system of stenographic script. Similar titles would have demonstrated this fact, probably, to the advantage of the publishers.

Tres Ensayos, by Alfredo S. Clulow, Montevideo, 1924. 45 pp.

The author of these essays is a young Uruguayan who is becoming known in Montevideo as an earnest student of American literature. The essays deal briefly and pointedly with the novel in Spanish America, particularly as represented by some recent works of the Chilean Eduardo Barrios. The author pleads for a broader outlook among Spanish Americans. The citizens of Argentina should not, he thinks, scorn a work of art produced in Chile, simply because it is the work of a Chilean. "Debemos pues, dejar de lado esa mania del localismo, y juzgar los valores americanos sin distinción de naciones, ya que todos pertenecemos a una patria común, la América grande."

The best novels of Barrios have that universality which is a necessary quality in a literary work when it attempts to cross international frontiers. Language alone is no passport to the interests of readers in a country not the author's own. But Barrios' novelette, *El Niño que enloqueció de amor*, is founded on a bit of child psychology which is no more Chilean than it is Argentine or Peruvian. Shall I say that it is not North American, too? Even in the United States eight-year-old boys who fall violently in love are not unknown. Barrios apparently gives the readers a bit of autobiography. Equally universal is Barrios' short story *Pobre Fco*, in which he relates the tribulations of a young man in love who is noted for his unattractive appearance.

A very common defect in the critical writings of Spanish Americans is to write much without saying anything of value, or giving any information concerning the authors whom they discuss. In this respect Clulow's little book is a big improvement over the general run of similar essays.

ALFRED COESTER

STANFORD UNIVERSITY

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VOLUME VIII

OCTOBER, 1925

NUMBER 4

OCT 14 1925

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912.

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HISPANIA

VOLUME VIII

October, 1925

NUMBER 4

THE POSITION OF WOMAN IN SPAIN

As Seen in Spanish Literature

I. INTRODUCTION

"To learn a new language is to acquire a new soul." But to acquire it aright one must learn what the soul of that language is, for a language and a literature are only media through which a people strives to express itself: its hopes and fears, its joys and sorrows, its love and hate, its aspirations and its ideals. It is therefore in the literature of a people that we have a right to look for a truer expression of that people's culture, or its soul, than in its more formal history. In all of the social activities of a race nothing is quite so indicative of its real inner ideals as its attitude toward women.

The purpose of this study is to cull from Spanish literature, in the various centuries from the time of the Cid to our own day, first-hand evidence as to the attitude of Spaniards toward women, for in this way we shall have one of the best means of becoming acquainted with the real soul of Spain.

We must remember that during the long period of the reconquest Moorish influences and customs, especially those relating to the treatment of their women, were ever present before the eyes of the Christians. Consequently the Spanish woman of today is a mixture of the Moorish and the Christian woman of primitive times, when her chief attractions consisted in her physical charms, and her activities were limited to those of the home and religion, because no one thought of developing her mind through education. Naturally, when she was not esteemed for her own intrinsic value, she was considered a possession to be disposed of at the will of man.

II. THE POEMA DEL CID*

We find the first example of such a disposal of woman in the *Poema de Mio Cid*. The Cid, as the hero of this national epic, symbolizes the general temper and the fundamental qualities of those who have chosen him as their idol.

The Infantes de Carrión, noble by birth, but base and cowardly, address themselves to the King and express to him their desire to marry the daughters of the Cid for the honor of the latter and their own advantage.

"Merced vos pidimos commo a rey e a señor;
 "con vuestro conssejo lo queremos fer nos,
 "que nos demandedes fijas del Campeador;
 "casar queremos con ellas a su ondra y a neustra pro."

(Poema del Cid, 1885-1889)

Although the Cid decides without consulting the wish of Jimena, whose rôle is merely passive, one must not believe that the *Poema* is in contradiction to the laws of Leon and Castile, according to which the right to marry the daughters lies in the power of both parents.¹ The Cid neither grants nor denies the petition, but places the whole affair in the hands of the King, and gives him, without any limitations even as to specific persons, permission to marry his daughters to whomever he wishes.

"afellas en vuestra mano don Elvira e Doña Sol,
 "dadlas a qui quisiéredes vos, ca yo pagado so."

(Poema del Cid, 2088-2089)

Thus it is that later when the bond between the Infantes de Carrión and the daughters is broken, these again are under the power of the King who may marry them to the Infantes of Navarra and of Aragón.

"Esto gradesco yo al Criador,
 "quando me las demandan de Navarra e de Aragón.
 "Vos las casastes antes, ca yo non,
 "afé mis fijas, en vuestras manos son:
 "sin vuestro mandado nada non feré yo."

(Poema del Cid, 3404-3408)

The fact that the King remarries them was in harmony with the traditions, practices, and laws, for the ideas and customs referring to marital relations had not yet progressed to the point with which

we are more familiar; and these second marriages were perfectly legal.¹

During their short stay in Valencia the Infantes de Carrión were so ridiculed by the brave knights of the Cid, because of the cowardice they showed on different occasions, that they resolved to avenge themselves. They asked, and obtained, permission to take their brides to their own lands. Before they reached their destination they carried out their criminal plans in the following manner:

At the Oakgrove of Corpes the Infantes de Carrión make the first halt of their journey, and spend the night in making a great show of love for their wives. Instead of proceeding with the whole party the next day, they send the others ahead so that only they and their brides remain. They inform the daughters of the Cid of their intention to take revenge and to leave them. The pleading of the ladies is in vain, for, after being stripped, they are thrashed with spurs and girths until they fall to the ground unconscious. Leaving them there the Infantes ride on feeling themselves avenged.²

When the news of this insult reaches the Cid he goes directly to the King and requests that the case be brought before the Cortes, which he suggests be called immediately. The fact that the *women* had been maltreated and abandoned was not what the Cid considered as the dishonor. Not at all. The crime of the Infantes was twofold and lay in the fact, first, that they had insulted *him*, in the persons of his daughters; and, second, that they had insulted the *King*, whose goddaughters they were and who had given them in marriage to the Infantes. And naturally, in the mind of a loyal subject this latter element seems even more important than the personal element:

"Mucho vos lo gradescio como a rey e a señor,
 "por quanto esta cort fiziestes por mi amor.
 "Esto les demando a ifantes de Carrión;
 "por mis fijas quem dexaron yo non he desonor,
 "ca vos las casastes, rey, sabredes qué fer oy;

(Poema del Cid, 3146-3150)

When expressing his grievance before the assembled Cortes the Cid rebukes the Infantes de Carrión for their deed, saying they are worth less for what they have done.³ On the other hand, Garcí Ordóñez, a champion of the Infantes, states his approval of the

*All numbered notes will appear at the end of the study.

action of the Infantes, because they are of very noble birth and would not even want the daughters of the Cid in any wise.⁴

We welcome as a counterbalance for the above the opinion of the stolid, inscrutable Pedro Vermúdez, the Cid's standardbearer, whose habitual muteness is transformed into eloquent invective when the hour comes for denouncing the poltroonery of the Infantes de Carrión. He expresses more modern ideas of woman when he says:⁵

"I shall fight you for this here before King Alfonso
 "in behalf of the daughters of the Cid, doña Elvira and doña Sol:
 "because you have left them you are worth less;
 "they are women and you are men,
 "in all respects they are worth more than you."

The author expresses like sentiments near the end of the poem in words which seem to summarize the whole:

Grant es la biltança de ifantes de Carrión.
 Qui buena dueña escarneçe e la dexa después,
 atal le contesca o siquier peor.

(Poema del Cid, 3705-3707)

"Great is the crime of the Infantes of Carrión.
 To him who insults a good wife and then leaves her
 May the same happen, or even worse!"

III. JUAN RUIZ: EL LIBRO DE BUEN AMOR

During the fourteenth century, clerical morality was at a low point in Spain, and though Juan Ruiz was a disreputable cleric he was no worse than many of his brethren. But he was certainly no better than most of them. He was not an unbeliever, for, though he indulged in irreverent parodies of the liturgy, his verses to the Blessed Virgin are unmistakably sincere. It is as a poet that he interests us — as the author of a work, the merits of which can scarcely be overestimated as an ironical, picaresque presentation of scenes of clerical and lay life. So objectionable are some of the passages that his first editor, Tomás Antonio Sánchez, omitted some and bowdlerized others.⁶ In fact, fragments of the book are missing since the editor omitted them from his transcription of the manuscripts.

It is Juan Ruiz's personal attitude toward life that makes him an original genius. In order to give his book a sanctimonious air, he begins by invoking God's blessing upon his work, and stating that his object is to warn men and women against foolish or unhallowed

love.⁷ But he adds: "Still, as it is human nature to sin, in case any should choose to indulge in foolish love, which I do not advise, various methods of the same will be found set forth here."⁸ Then follows a sort of novel.

The Archpriest avers that man, like the beasts that perish, needs food and a companion of the opposite sex, adding mischievously that this opinion, which would be highly censurable if he uttered it as his own finding, becomes respectable when held by Aristotle.⁹ Confessing himself to be a man of sin like the rest of mankind (Copla 76), he relates his love for a Lady of Quality who rebuffed his messenger, saying that men were deceivers ever (Copla 81). Undaunted by this check the Archpriest refuses to lose his equanimity, and determines to speak no ill of the coy dame, since women are, after all, the most delightful creatures:

Muy villano seria é muy torpe pajés,
Sy de la muger noble dixiese cosa rrefés;
Ca en muger loçana, fermosa é cortés
Todo el bien del mundo é todo plazer es.

(Libro de Buen Amor, Copla 108)

If God had realized that woman was an evil thing, He would not have given her to man as a companion, and He would not have made her so noble (Copla 109). If man were not kindly disposed toward woman, love would not hold captive so many; besides there is no one who does not covet a companion (Copla 110).

After several failures to beguile another Lady of Quality, Love, his neighbor, comes to visit him. The Archpriest does not welcome Love, but greets him thus:

"If you are Love, you cannot enter here;
you are mendacious, a false deceiver of many.
a hundred thousand you can kill but you cannot save even
one."

... "Si Amor eres, no puedes aquí estar:
"Eres mintroso, falso en muchos enartar,
"Salvar non puedes uno, puedes çient mill matar."

(Libro de Buen Amor, Copla 182, b, c, d)

Love explains that the Archpriest has failed because he did not call upon Love to aid him (Copla 427), and to teach him the first thing, which is to choose the proper woman (Copla 430). for he has been seeking fine women who are not for him (Copla 428). The art

of Love as expounded by Pamphilus and Ovid (Copla 429) is recommended, as well as to put money in his purse when he goes a-wooing (Copla 489).

Whatever may be the case with the Archpriest's other love affairs, the story of his love for Doña Endrina in the *Libro de Buen Amor* is imaginative.¹⁰ He supplies a virtuous ending to this story and carefully explains that for the licentious character of the narrative Pamphilus and Ovid are responsible:

Doñ' Endrin' é don Melón en uno casados son:
Alégranse las compañías en las bodas con rrazón.
Sy vyllanía he fecho, aya de vos perdón:
En lo feo del estoria diz' Pánfilo e Nasón.

(Libro de Buen Amor, Copla 891)

To avoid any misconception on this point, he later returns to it, "averring that no such experience ever befell him personally, and that he gives the story to set women on their guard against lying procuresses and bland lechers."¹¹

Entyende byen la estoria de la fíja del Endrino:
Dixela por dar ensyenplo, non porque á mí avino;
Gúardate de falsa vieja é rrason de mal vesino,
Sola con ome non fies nin te llegues al espino.

(Libro de Buen Amor, Copla 909)

Nevertheless his presentation of the story is as follows (Coplas 653-891): Finding Doña Endrina non-responsive to his love-making, Don Melón de la Uerta consults Venus and then secures the aid of a go-between. He finds Trotaconventos the best of all such masters and not at all suspicious-looking, for such are of no profit to a man (Coplas 696 and 697). Trotaconventos pleads Don Melón's cause to Doña Endrina. The latter hesitates because her year of mourning is not yet over and she fears she would lose some of the respect of her second husband by accepting too soon (Copla 760). Trotaconventos argues against delay. The report she brings back to Don Melón is accompanied with the assurance that Doña Endrina shows signs of love (Coplas 807-812). Then her next step is to get Doña Endrina to consent to an interview with Don Melón (Copla 822). At the suggestion of this, Doña Endrina realizes that this is difficult since her mother never leaves her side (Copla 845). But to the will of the crafty Trotaconventos there are no obstacles. She makes Doña Endrina promise to come to her store, where, as has

been prearranged, she is to meet Don Melón. When the evil is done repentance comes:

Quando es fecho el daño, vien' el arrepentimiento:

(Libro de Buen Amor, Copla 865c)

When, bowed down by grief, Doña Endrina sees herself in her mind's eye deserted by parents, relatives, and ancestors, while he who dishonored her does not support her, but disappears in the world, losing his soul and body, then she realizes that there is no other means for her but to disappear also (Coplas 884 c, d, and 885). At this point Trotaconventos saves the situation by finding matrimony to be the remedy (Copla 890).

After the death of another of his loves the Archpriest goes to the mountains where he meets a new type of woman "whose coming-on disposition he celebrates satirically"¹² (Coplas 950-1042).

When his suits to a rich widow and to one whom he saw praying in church were rejected, Trotaconventos recommends that he pay his addresses to a nun, for "he who does not love the nuns is not worth a *maravedí*."

"Quien á monjas non ama, non val' un maravedy.

(Libro de Buen Amor, Copla 1339d)

She goes to Doña Garoza, whom she served in former days, and tells her of the Archpriest, whom she wants for her. (Copla 1346 d). Working on Doña Garoza's curiosity, Trotaconventos describes the Archpriest (Coplas 1485-1489) so advantageously that Doña Garoza consents to see him if he talk to her nicely (Copla 1493). This love affair is the only one which can be admired. By prayers for his spiritual welfare, through fasting, through the example of her pure life, she made him feel the influence of good with God as his guide. This is the type of love affairs suited to nuns — to pray to God with pious works:

Mucho de bien me fiso con Dios en linpio amor:

En quanto ella fué hyva, Dios fué mi guiador.

En mucha oración á Dios por mí rogava,

Con la su abstinencia mucho me ayudava.

La su vida muy lypia en Dios se deleytava.

En lucura del mundo nunca se trabajava.

Para tales amores son las rrelijosas,

Para rrogar á Dios con obras piadosas;

(Libro de Buen Amor, Coplas 1503c-1505b)

The charm of this Platonic love might have persuaded him to renounce his vicious life, had she not died within two months of their meeting.

After her death her influence soon fades and he recurs to his vicious habits by sending Trotaconventos with poems to a Moorish girl in a vain attempt to win her love (Coplas 1508-1512).

It is in the heroizing of Trotaconventos that the terrible obscenity of the book is made more appalling. It is a sally of blasphemous irony. She is mourned by the Archpriest because many a good door is henceforth closed that was formerly open to him:

Non sé cómo lo diga, ca mucha buena puerta
Me fué después cerrada, que ante m' era abierta.

(Libro de Buen Amor, Copla 1519 c, d)

The Archpriest denounces the inexorable cruelty of death (Coplas 1520-1533). After much further blasphemous moralizing, he recommends himself to God and takes a last farewell of Trotaconventos with the reflection that Trotaconventos must be in heaven honorably placed between two martyrs:

¡Ay! ¡mi Trotaconventos, mi leal verdadera!
Munchos te seguian biva; ¡muertas yases señera!
¿Dó te me han levado? ¡Non sé cosa çertera!
Nunca torna con nuevas quien anda esta carrera.
¡Cierto en parayso estás tú asentada!
¡Con los márteres debes estar aconpañada!
¡Siempre en el mundo fuste por Dios martyriada!
¿Quien te me rrebató, vieja, por mi lasrada?

(Libro de Buen Amor, Coplas 1569-1570)

He promises to give alms for her, say prayers, and have masses read, so that He who saved the world may grant her salvation (Copla 1572). Here follows an impudent epitaph on Trotaconventos, who is represented as saying that, though her mode of life was censurable, she made many a happy marriage. She begs all who visit her grave to say a Pater Noster for her, and wishes them in return the conjoint joys of both heavenly and earthly love.¹³

Carrying out the blasphemous tone with which he began the book, the Archpriest ends it with an elaborate exposition of the saintly sentiments which actuated him, for whom all are entreated to say a Pater Noster and an Ave Maria.

IV. ALFONSO MARTÍNEZ DE TOLEDO: ARCIPRESTE DE TALAVERA

The Archpriest of Hita is not the only ecclesiastic who gives us information of an intimate nature concerning the real position of woman in Spain. Alfonso Martínez de Toledo, Archpriest of Talavera, Court Chaplain of Juan II, in 1438 wrote a book which he wished to have called by his own title: *Arcipreste de Talavera*; but the public nicknamed it otherwise and called it both *Corvacho* and *Reprobación del amor mundano*.¹⁴

Whereas Juan Ruiz treats his material subjectively and is diabolically cynical, we shall see that Alfonso Martínez de Toledo treats his matter objectively and is pessimistically sarcastic.

He commences by blaming the weaknesses of the two sexes, but he soon abandons that general denunciation to turn to a series of invectives against women. And this is the phase of his work that concerns our study.

Since God became man to die for us because He loved us, true love is to love God alone, therefore he who loves a woman otherwise than in the bonds of matrimony follows his own will and passion, thus placing another before God, which is directly against the commandment of God (p. 10).

Another reason why one ought not to indulge in illicit love is that enmity is created between friend and friend, brother and brother. Also many deaths are due to quarrels caused by such love (p. 13). Sorrow, decrease of fortune, loss of love, and, worst of all, even divorce, are sure to follow those who make life unbearable for their wives by spending their fortune on others, thus depriving of love and necessities the ones they leave at home (p. 22).

Lovers should bear in mind that no man who loves a wife or sweetheart excessively ever finds such love in woman (p. 54).

In chapters XX to XXX inclusive the Archpriest tells how he who loves illicitly breaks every commandment of God and commits the seven mortal sins; and in the succeeding eight chapters he sets forth how such a man loses all the virtues. In the concluding chapter of Part I (Chap. XXXIX) the author blames woman for all the evils which are caused by illicit love, and says he will discuss their faults, believing that by reproving evil, one praises good. As hidden in the dross pure gold is found, just so among the wicked

the honest and discreet woman is like a precious ruby, beyond compare.

Since to tell the truth is no sin, but rather a virtue, the author feels justified in expounding the faults of women, who are so bad and infamous that even the half cannot be told (p. 111).

Avarice is a fault of all women, be they high or low in station, for even the haughty queen who thought that nothing could tempt her, was found weak when it came to being made empress, to whom the whole world would offer homage (p. 113).

Woman thinks there is no blessing that is equal to wealth, and so she carefully guards her own possessions while freely spending what belongs to another. The loss of a portion of her possessions, be it only so small a thing as an egg or a chicken, makes her arouse the whole neighborhood and throws her into a paroxysm of rage, in which she utters all manner of curses against the guilty party:

"What has become of my egg? Who has taken it? Who has carried it off? Where can it be? . . . Who took this egg? Who ate this egg?" (p. 116)

And just because it is *her* egg, she knows that it had two yolks. And the possibilities of that egg make her lament the loss of a fine omelet or of the hen and the cock that would hatch from that double-yolked egg, as well as the loss of the money she would receive if she sold either, or even set the hen to hatch countless little ones — all of which would help to diminish her worries about her financial standing. With the thought of the loss of all of this, no wonder the poor woman considers herself the most unfortunate being alive.

If her brown hen that lays an egg every day has been stolen, still greater are her cries of vengeance and of despair. This hen, now that she is gone, is worth more than the two which are left. She calls on the heavenly powers to aid her in her sorrow, for they alone can realize the loss she is experiencing, since this hen is a "jewel" to her. She wonders if God is in Heaven to consent to such injustice. Calling upon all of her neighbors, no matter what their character may be, she sends them in all directions to look for her hen. One boy she sends to the town crier to ask him to herald the news of the theft. She laments the fact that one cannot be master of one's own chicken:

"Whoever ate you knew only too well that I loved you, and he did it to enrage me. In order that my spirit be avenged, may anger, sorrow, and trouble come upon him!"

Not content with the mere utterance of these curses, she prays to God to carry them out (pp. 118-120).

If her neighbor has clothes and jewels that she has not, she demands the same things, only she wants hers better, no matter at what sacrifice to her husband. She prefers such things to those that would beautify her home (p. 121).

Avarice has made woman stingy in giving, frank in asking or demanding, industrious in retaining and guarding, overcareful in giving aid, fearful in lending, unrestrained in taking, generous with another's goods, pompous in bedecking herself, vainglorious in speech, hasty in forbidding, rigorous in commanding, presumptuous in listening, and quick in executing (p. 123).

To keep silence is death to a woman. She grumbles about her fate, always finding something to envy in others. The author quotes various examples of how women backbite and slander (pp. 123-128).

Woman's greediness is without limits. From strangers as well as from relatives and friends, she takes what she can without fear or shame, simply in order that she may possess it. Give her something and she accepts it smilingly, ask her for something and she will weepingly refuse (p. 128).

To be beautiful is the aim of every woman, although she absolutely refuses to recognize beauty in any other woman. In fact, she points out all the faults and shortcomings which easily outweigh any claim to beauty her friend may possess.

Such is her attitude in the matter of personal beauty. But in the matter of possessions she makes a right-about-face and proves the old proverb to be true, that the possessions of another are always more attractive than one's own: "My neighbor's garden is beautiful; my neighbor has a beautiful rooster." Once a thing belongs to a woman, it becomes as nothing in her eyes, or seems to be mud and worse than mire, while her neighbor's possessions seem pure gold (p. 137).

The inconstancy of woman makes her like a mass of wax ready to receive new impressions from every impulse (p. 142). Yet it is by far more possible to make a new world than to change the habits of woman. One can never rely on her promises, and the surest way to obtain what has been promised is to take it without delay before she has time to change her mind, for her avarice and inconstancy would make her recall her promise as shamelessly as she made it (p. 145).

That woman is hypocritical and two-faced is proved daily by her saying what she does not feel. She is so secretive about herself that no man, no matter how intimately he thinks he knows her, ever can penetrate into the depths of her true feelings. Woman can swear in many convincing ways but, no matter which of them she uses, there are always present in her oaths two factors: she takes an oath with her lips, and revokes it with her heart (p. 148), thus deceiving only herself although she believes that she has deceived others, for she who swears falsely craftily perjures herself (p. 149).

Her only interest in secrets is in being able to learn them, to discover them, and to hear them. If, after begging and coaxing, a secret is finally revealed to her, she treats it as something she already knew (pp. 150-151).

If told to do one thing she invariably does the opposite (p. 152). So true is this that one man who was anxious to get rid of his wife and still remain guiltless, forbade her drinking a certain glass of wine into which he had put poison. Just as he had planned, she drank it, not heeding the warning that she would die if she drank it (p. 154).

Woman is naturally haughty and fiery, and when aroused will divulge secrets and say things that are not fit to be heard (p. 158). The only way to calm her is to turn one's back and not make reply. She feels safe and fears no man, because she relies on the fact that she is a woman, on whom no man would lay hands (pp. 159-160).

When the serpent tempted Eve to eat of the forbidden fruit, he conquered her by promising that she would be equal to God. This vaingloriousness has been stamped on woman from that time to the present day (p. 163). There is no woman today who does not strive to be admired, desired, praised, and talked about by the people; this is her delight, and her god is pleasure, joy, and happiness. Therefore she goes about being as boastful as she can, and if she seems to be displeased when anyone looks at her or speaks to her; it is only for the sake of appearance; her heart feels proud and gratified (p. 164).*

The desire to be seen and admired prompts woman to go out of her way in order to take a walk in the fashionable "paseo." To improve her looks she does not hesitate, because her wardrobe is only

*Attention is called to this same failing by another writer, likewise a priest, Juan de Zabaleta, in his *Día de Fiesta por la mañana y por la tarde*, published in 1659.¹⁵

rag, to borrow whatever finery she may wish, whether from friend or relative (p. 165).

Woman has a falsehood ready on the spur of the moment for any triviality, and is so insistent that her lie is the truth that it finally is accepted. Consequently woman's actions are generally cunning and guarded (p. 168).

Woman has always been known to be very talkative and it is not her custom to allow anyone else to talk in her company, and if the day lasted a year, she never would tire. If no one is present with whom she can talk, she talks to herself. So able is woman in this art that she can silence and conquer ten men, even though she say nothing worth while.* Wherever woman is, there is sure to be a great supply of news, the principal part of which is composed of secrets (pp. 177-179).

Just as woman longs to be beautiful, so does she wish to be loved; but that any woman loves a man with a whole-hearted devotion is out of the ordinary, for most women do not do it (p. 180). Some women who are beautiful, but whose actions are vile and base, think that they ought to be loved. These are loved at first sight by those who do not know them, but once they are known, their company is avoided. When a married woman sees that some man other than her husband loves her, she begins to assure him of her love. This false love is the cause of much unhappiness in married life, for if a woman really loved her husband she would not dishonor him. Woman loves just when she wills, and she does as she wills. At the slightest provocation she weeps, pouts, and refuses to eat; and yet, when she has something that she wishes to accomplish, she pets and does all kinds of favors for the person whom she wishes to influence.

From the foregoing it is evident that, as we announced at the beginning of this analysis, Martínez de Toledo gives a fairly pessimistic arraignment of womanhood.

According to Fitzmaurice-Kelly "the two Archpriests seem to belong to the same intellectual family. Martínez de Toledo has not the diabolical urbanity of Ruiz, but he rivals him in malicious wit, perverse parodies, perfidious intentions, and is much richer in sarcasm, in adages, and in proverbs."¹⁷

* This passage reminds one inevitably of the celebrated *entremés* attributed to Cervantes, *Los dos habladores*, where, however, the unfortunate husband is lucky enough to find a man who can outtalk his talkative wife.¹⁶

V. LITERARY COURT OF JUAN II

During the entire reign of Juan II (1406-1454), so full of civil war that from a political point of view it was disastrous, one finds, nevertheless, that the court remained a center of culture, so that from a literary point of view it stands out as a period of great importance, especially in the attitude taken toward woman. Love had come to be something noble, and woman was looked upon as a goddess. This is carried to such an extreme by some that even the language of the Holy Scriptures is used in worldly lyrics. According to Professor Lang, it was the Italian Renaissance that "taught the poet to combine myth and miracle and to pay homage to the fair lady in the language of religion as well as in that of feudal life."¹⁸

The Comte de Puymaigre, in his *Cour littéraire de Don Juan II*, expresses much the same opinion concerning this impious mixture of piety and chivalry.¹⁹

A — ALVARO DE LUNA

This combination of the conventions of chivalry with sacrilegious expressions of passion is to be found even in the works of no less eminent a man than Alvaro de Luna. Like many of his contemporaries, Alvaro de Luna succeeds in expressing himself really impiously. The subject of one of his poems is that if Christ wished to choose a mistress, He would certainly become a rival of Don Alvaro; and that if Christ wished to contend in the lists for his lady, he (Don Alvaro) was ready to break a lance with Him:²⁰

Si Dios, nuestro Salvador,
Oviera de tomar amiga,
Fuera mi competidor.
Aun se m'antoxa, senyor,
Si esta tema tomaras,
Que justas é quebrar varas
Ficieras por su amor.
Si fueras mantenedor
Contigo me las pegara.
É non te alzara la vara,
Por ser nii competidor.

In another poem Don Alvaro says that God ought to pardon him his love. He recognizes that God commands that one love Him above everything, but since God gave Don Alvaro such a very beautiful mistress to love, God can hardly blame him for loving her.²¹

But the blasphemous poems just mentioned are not the only works in which the brilliant favorite of Juan II treats of women, and it is fortunate for the reputation of Don Alvaro de Luna that he should have left us also his *Libro de las virtuosas e claras mujeres*. According to Menéndez y Pelayo, in his prefatory remarks to the edition thereof published by the *Sociedad de Bibliófilos Españoles*, this work belongs to a group of books composed under the influence of Boccaccio toward the end of the Middle Ages (*Advertencia preliminar*, p. vii).²² The author's refined courtesy prevented his speaking of the women of his own time, about whom he could have told so much that would be of interest, so he chose women of the Old Testament as his heroines (*Advertencia preliminar*, p. viii), as did Tennyson for part of his *Dream of Fair Women*. A delicate air of gallantry and knightliness emanates from every page, and a frankness which is not affected seems to permeate the whole work (p. xi).

The celebrated poet Juan de Mena wrote an introduction (Proemio) for the original edition. In it he declares that the author is wise to defend the honor of women and to censure the wanton accusations of men against woman (p. 6). It is illogical to presume, as does the general public, that woman *naturally* should have vices and faults. Nature does not act contrary to itself, and if it were true that women *naturally* had these faults, it would follow that no chastity, no religion, no cleanliness, no virtue whatsoever would have flourished in woman. The fact that such virtues have existed and still exist proves that in woman faults are found by *habit* not by *nature* (p. 12). The practice of these virtues through one's natural inclination is praiseworthy, while the practice of one's faults and vices is to be censured (p. 13). The end of a blameless life is eternal blessedness, for which woman, as well as man, strives (p. 17).

Woman has always been blamed for the first sin in Paradise and the evil which followed therefrom. But, taking the creation of man and woman in the Holy Scriptures as a basis, we find that woman is no more to be blamed than man. They had one and the same Creator, whose blessing was given to each equally and without any difference. Since Adam was not created of woman, but woman from the rib of man, man is the image and glory of God, and woman is the glory of man, who does not exist without woman nor woman without him, for just as woman is of man, so is man through woman, but both man and woman are through God and in God.

Thus man may have greater excellence than woman and be the head of woman, but when it comes to virtues man and woman are equal because they are both created (p. 18). Man, being the head, was principally charged to guard the forbidden fruit, therefore God not only punished him for breaking the command, but He punished also the Earth (p. 19).

Instances of writings which blame and censure women are to be found among the writings even of Solomon, but a clear distinction should be made between writings against women in general and writings against women whom one hopes to correct thereby (p. 21). Solomon praises a woman of virtue, saying among other things that her worth is very great (p. 22). Beginning with the Virgin Mary, who is the model of perfect womanhood, the author shows how many women have been excellent examples of goodness.

B — DOÑA JUANA DE MENDOZA

Turning to the customs of the court of Juan II, and studying them carefully, we find several very surprising instances of woman's own attitude concerning the treatment that was due her from men.²³

Don Alonso Enrique was very much in love with Doña Juana de Mendoza, the beautiful and haughty widow of Don Diego Manrique. He cultivated his gift of poetry to try to win her, and he made use of his talent to lament the indifference with which Doña Juana treated him, but nothing seemed to triumph over the haughtiness of the proud widow, as she did not yield to the entreaties of even the King Juan II, who favored his suit.

One day, exasperated at seeing his loyal services so little appreciated and practically ignored, the quick-tempered Alonso, in a moment of rage, publicly slapped Doña Juana in the face. This outrage served him better than the respectful decorum he had used theretofore. Doña Juana could not endure the shame that anyone but her husband should have been so audacious, so she decided to marry him.

C — DOÑA ANA DE MENDOZA

Still another occurrence in the family of Mendoza, somewhat similar to the previous one, shows a similar attitude on the part of woman toward an action that would be considered an insult from anyone but one's husband.²⁴

Watching some lions in a den were Doña Ana de Mendoza, Don Manuel de León, and several other ladies and gentlemen. To test which of the gentlemen was the bravest, Doña Ana, apparently by accident, let her glove fall into the den, but as she did so, she declared that he who would show his bravery by recovering it from among the lions would be her chosen one. Don Manuel heard her challenge and immediately descended the stairs, entered the den, and recovered the glove. As he returned it to her with his left hand, he slapped her with his right hand, saying:

"Take it, take it, and on another occasion, do not expose so many a nobleman to the danger of losing his honor for a worthless glove."²⁵

Turning to the other nobles who were present, he challenges anyone who thinks his conduct unknightly. The situation is relieved by Doña Ana's reply that none are to fight, for she considers that he has acted aright in punishing evil; and she hopes that he will prove the truth of the old adage that he who loves well, chastises. Don Manuel shows his pleasure at her attitude, and in the presence of all they plight their troth.

D — EL CANCIONERO DE BAENA

One of the most representative works of the reign of Juan II is the *Cancionero de Baena*. The poet whose works take up the greater part of the book is Alfonso Alvarez de Villa Sandino, a very able soldier. He had been made Caballero de la Orden de la Banda by the King. He held a position of honor at court, where he placed his talents at the services of his companions who, in turn, paid him for his verses. A word of explanation (by way of subtitle) before one of his poems (number 104) clearly shows to what an extent this practice was carried:

"The aforementioned Alfonso Alvarez de Villa Sandino composed this poem in a defamatory style against a lady of this kingdom in order to villify and dishonor her at the very urgent request of a gentleman, because the lady did not wish to accept the love of the said gentleman."²⁶

So well did he succeed in his attempt to write something infamous that the editors of the first edition have omitted many passages because of the obscenity. This was bad enough, but a still clearer

light is thrown upon the moral standards of the times when we consider that in compiling the book to present it to the King, Baena dared to include therein this poem *in full*, and to recommend that not only the King but the Queen and the ladies-in-waiting should read the entire contents.

On the other hand, this very excess and irreverence is a proof of the strength and expansion of the spirit of gallantry which at that time dominated society.²⁷ This "género amatorio," especially in the hands of the troubadours, has popularized many an author and made famous many an adventure that otherwise would have been lost or unknown, as, for example, the celebrated case of Macías el enamorado, the Gallegan poet, of whose works so few have survived.²⁸

One of the most celebrated pieces of this amatory genre is the farewell to the Queen written by Rodríguez del Padrón, when about to go into exile. A letter from the Queen's quarters had been dropped to him. In it he was invited to an appointment at a certain secret door of the castle. These visits continued at regular intervals for months, but never was he able to learn who the lady was. Before the feast of San Pedro, in which the King and the whole court were to take part, the Queen promised to wear in her hair a rosette of the ribbon which he gave her. That afternoon he and his friend, to whom he had confided his secret, were anxiously watching the ladies as they passed by, when suddenly the friend noticed that it was the Queen who wore the ribbon. He gave expression to his surprise loud enough for the Queen to hear. At the appointed hour that night Juan Rodríguez went to her as usual and she rightly rebuked him for sharing their secret with his friend, and commanded him to leave the court immediately. It was then that he wrote her his last letter in the form of a poem, the last stanzas of which express his deep love:

Serás de muchos querida
y de todos deseada,
y aunque seas obedecida,
podrás ser mejor seruida,
pero no tan bien amada.*
Vive leda si podrás
y no penes atendiendo,
que según peno partiendo,
ya no espero que jamás
te veré nin me verás.²⁹

*This same thought is expressed in Bécquer's celebrated poem *Las gOLONdrinas*.

VI. PERIOD OF ENRIQUE IV AND
THE REYES CATÓLICOS

The evidence of the little esteem for womanhood that we find set forth in the two works by the Archpriest of Hita and the Archpriest of Talavera might perhaps be discounted on the ground that (despite their ecclesiastical connections and the resultant opportunities for knowing whereof they spoke) the authors were deliberately exaggerating the faults and foibles to which they called attention.

A similar charge might be made against the works contained in the *Cancionero de Buena*, not indeed because of ecclesiastical motives, but by reason of poetic exaggeration.

A — ALONSO DE PALENCIA

No such charge could be laid against the serious recital of an authentic incident in history, when the recital is made by so reliable an historian as Alonso de Palencia, who, after a ruthless exposition of the licentiousness of the festivities in connection with the wedding of Enrique IV to Juana of Portugal, relates the following incident:³⁰

During the wars with the Moors, Mofarrax, who was quartered in the home of Diego Sánchez de Orihuela, fell desperately in love with the daughter of his host. She accepted his attentions, but refused to have serious relations with him, because of the difference in their religions. Taking advantage of the absence of her parents, he kidnapped her and carried her to the Kingdom of Granada. His audacity was the greater because of his reliance on the tolerance of the King. When the parents had learned of their misfortune, they appealed to the King for aid; but the latter simply called them

“necios y locos por dejar tan mal guardada y sola en la casa a la muchacha, dando así ocasión a aquel capricho.”

The further lamentations of the parents were answered by an order of the King to have them publicly flogged. No effort was ever made to recover the girl, nor was she ever returned to her family.

Of the few who were devoted to truth and morality, there were two present at the above scene: the Count of Benavente and Don Gonzalo de Guzmán. The latter gave a stinging reprimand when, with a burst of irony, he recommended that the King order the herald to proclaim throughout the city that because of the enormity

of the crime committed by the Moors, the King had commanded that the parents be publicly flogged for having implored His Majesty's favor:

"También convendrá, señor, que mandéis al pregonero declarar por las calles de la ciudad, que a causa de la violencia y nefando crimen de los moros, perpetrado en tan importante población, mandáis azotar a los padres de la joven robada, por haber implorado con lamentos el favor de vuestra Majestad."

Further evidence of the low esteem for womanhood seems hardly necessary. It is a comfort to recall, however, that throughout his work, Alonso de Palencia criticises ruthlessly all persons whom he considers guilty of offence against the laws of righteousness, and that he had two ardent supporters in the persons of the aforementioned Count of Benavente and Gonzalo de Guzmán, in taking this loftier attitude toward womanhood.

B — CELESTINA

The celebrated book *Comedia de Calisto y Melibea* is more generally known as the *Celestina*, because of the preponderant rôle played by that character. The earliest known edition is that of Burgos, 1499. It was so widely read, imitated, and translated at home and abroad that it is safe to say that after the *Don Quijote* and the *Poema del Cid* it is the most important single work in Spanish literature.

The hero and heroine are young folks of families of repute who are neighbors. Owing to the social habits of the times these young people have not known each other until an accident causes them to meet. Calisto at once falls madly in love with Melibea. Although the families are of the same social status, so that Calisto with perfect ease could court Melibea in approved fashion, he prefers to win her love in another way. So he uses the notorious and disreputable Celestina as a go-between to secure him admission to Melibea's garden. In all his lovesick ravings before Celestina succeeds in gaining Melibea's consent to his scaling the garden wall, there is no hint of respect or reverence for Melibea, no hint of any desire for lawful marriage with her; there is nothing, in fact, except the glorification of her physical charms and the mad desire to enjoy those charms.³¹

The blasphemous mixture of eroticism and prayer to God that we noted in some of the earlier works we have examined, is quite equalled by Calisto's prayer that God will satisfy his, Calisto's, longings for Melibea.³²

In the sixteen-act versions of Burgos 1499 and Sevilla 1501, Calisto falls from a ladder and is killed as he leaves Melibea after the first visit, during which he has robbed her of her virtue. But throughout the entire visit there is no suggestion of marriage.

In the twenty-one-act versions the additional five acts are intercalated at the point in act fourteen where Calisto is preparing to depart, and a new conclusion to act fourteen is thus made necessary. The old conclusion to act fourteen thus becomes the conclusion to act nineteen, and the original acts fifteen and sixteen become acts twenty and twenty-one, the final catastrophe in both versions being identical.

This new conclusion to act fourteen permits Calisto to return safely to his home and spend the day revelling in the memory of his conquest.³³ During the whole course of the newly inserted acts (which represent more than a month of almost nightly visits) there is no thought of repentance, no thought of remedying or mitigating his offence by marrying the girl.

The first part of act nineteen gives in detail another interview between the lovers. The original fatal ending of act fourteen closes this interview and this act. In act twenty Melibea has her maid summon her father to the garden, while she shuts herself in a tower, from the top of which she confesses her fault. Thereupon she commits suicide by hurling herself to the ground.

In this widely influential and thoroughly representative work there does not seem to be a single redeeming feature concerning the attitude of the *gentleman* toward the *lady*.

But perhaps one of the most telling passages in the whole work, as showing the subordinate position of woman, is a remark made by Melibea's mother in act sixteen of the twenty-one act version. The father and mother have been discussing the question of marrying the daughter, and they have gone over the details of her qualifications: character, beauty, family connections, and wealth. The father concludes that she is a very desirable match. The mother answers:

"God guard her, my lord Pleberio, in order that we may see our desires fulfilled in our lifetime, for rather do I think that there will be lacking an equal to our daughter (according to your virtue and noble blood) than that there will be too many who will deserve her. But as that is the business of fathers, and totally beyond us women, whatever you order will make me happy, and our daughter will obey, according to her chaste living, her modest life, and her humility."³⁴

C — JUAN DEL ENCINA

In a poem entitled "Against those who speak evil of women," Juan del Encina lets us see the other side of the medal. This poem shows that the feeling of respect and honor due women was recognized by some, who protested against the customs of the times. Juan del Encina is fearless in his remarks. He begins his poem with a curse upon him who speaks evil of women: may his pleasures be pains and sorrows; may he be despised by everyone, loved by no one, called infamous by all, and believed by none; may his life be weary and discontented, never finding any rest, never free from care or torment, so that death may seem a relief;³⁵ and let that death be the kind he deserves, since a malefactor, to whom goodness seems to be evil, and who is full of vice, is a mortal enemy of him who is a stranger to evil. Good people never know how to speak evil of goodness.

That anyone could wish to detract from the splendor of those who are his blessing, is inconceivable to the author. Such persons he apostrophizes to this effect:

Oh malditos maldicientes.
Hombres no para ser hombres.
En maldades diligentes! (p. 136.)

Because of the supreme good, which man has received through the Blessed Virgin, and because she was a woman, all women should be honored. If the amount of honor due them were considered, man would remain always in the debt of woman, since it was through her that man recovered what Eve had lost for him (p. 136).

Since God the Father, after creating the first woman, gave her as a companion to man, and since centuries later God the Son came to earth and was born of woman, it is but right that man should willingly serve her. The fact that woman sinned was permitted by

God so that He might be the Redeemer, and, even when the world seemed lost, God did not fail to leave woman as a companion to man.

The author appreciates the moral worth of women when he says:³⁶

"They are very kind in all our troubles; and they who are most hateful are not less loving; and she who is most cruel is of such virtuous blessing that she has naturally more pity and piety than the most pious man.

"They are with holy faith and love, sympathetic toward another's sorrows without jeopardizing their reputation, and they make man bestow his wealth in largesse and devote himself to seeking and loving virtue and nobility.

"They give us the opportunity to show ourselves witty, polished, perfect and with much self-respect; they make us go about neat in dress, they make us guard the point of honor, and try to set little value on our lives for the sake of honor.

"They make us devout, courteous, and well trained; from being cowardly they make us valiant; from being blunt they make us keen. Let us wish what they might wish, and not lose their good will; the more sorrow they cause us the more they wrong us, so much the more good let us do them."³⁷

If man did not pursue her, there would not be a wicked woman in the world, for although they want to be very good, man does not let them be so:

Que si con nuestra porfía
No siguiésemos su gala,
Maldita la mujer mala
Que en el mundo se hallaría.

* * *

E aunque quieren ser muy buenas
Nosotros no las dejamos. (p. 139.)

If, perchance, any are met who are culpable, the fault can be found in man, for woman is inclined toward good (pp. 139-140).

In conclusion, there is no woman, no matter how low her state, who has not some trait which deserves to be extolled:

"All ought to be praised, all are worthy of glory, all are to be esteemed, by all ought they to be loved, for to love them is victory."

Todas deben ser lóadas,
Todas son dignas de gloria,
Todas sean acatadas,
Todas de todos amadas,
Pues amarlas es vitoria. (p. 140.)

VII. PERIOD OF CHARLES V — TORRES NAHARRO

Although Juan del Encina is generally considered the founder of the Spanish drama in all three of its principal manifestations—comedy, tragedy, and the auto—his plays do not furnish us as important material for our present study as did the long poem that we have just examined in the previous chapter.

One of the immediate successors of Juan del Encina was Bartholomé de Torres Naharro, who gives one of the earliest instances of the treatment of the *pundonor* which was to form so important a feature of the drama of the Golden Age. His verses, satirical couplets, devout songs, and his sonnets testify to his uncommon versatility. But his influence is not derived from these.

It is in his drama called *Comedia Himenea* that we find one of the best examples of his treatment of this theme. The plot concerns the love of Himeneo for Febea, with the interposition of Febea's brother, petulant as to the point of honor.³⁸ Before daylight at the home of the heroine, Febea, Himeneo makes his love known to her. He arranges with his servants to serenade her again the next night. Her brother, the Marquis, arrives on the scene and by the escape of the servants has little doubt that there has been lovemaking about the house. He departs, determined to watch more carefully. Febea finally receives her lover in her home, while his attendants remain in the street. At the approach of the Marquis they escape, but leave a cloak, which betrays who they are. The Marquis remains undisputed master of the ground. Offended in the nicest point of Castilian honor, he resolves to put Febea and her lover to death, though their offence is no greater than that of having been secretly in the same house together. Calmly he reprimands her for staining the family honor:

¿Pues qué os paresce, señora?
 ¿Para tan gran deshonor
 Habéis sido tan guardada?
 Confesaos con este paje,
 Que conviene que murais,
 Pues con la vida ensuciais
 Un tan antiguo linaje.³⁹

The lady does not deny her brother's right because she recognizes him as her lord and brother:

Vos me sois señor y hermano

* * *

Yo me pongo en vuestra mano,

Y ántes os pido la muerte

Que no que me deis la vida.⁴⁰

When pleading for the life of her lover, she points out that if he is killed her wrongdoing will become public. According to the code of honor this must be avoided at all cost, for publicity is feared more than the blemish itself.

At this point Himeneo presents himself, and, after explaining who he is, states that if Febea will accept him as a husband, he is willing, if the brother will consent. Febea, when asked to express her wish concerning the affair, clearly shows in her answer reproach against her brother and against the attitude taken that women should have no hand in the matter of their marriage. She is indignant because he was ready to kill her because she *did* know how to choose well in marriage *without* the help of any relatives:

Porque parais mientes

Que me quesistes matar

Porque me supe casar

Sin ayuda de parientes,

Y muy bien.⁴¹

Far from coinciding with her view of the matter, Himeneo approves of the brother's stand. He is anxious that the past be overlooked even if the brother did wish to kill her, for it would not have been to the brother's credit had he acted otherwise:

Yo, señora, pues, ordeno

Que se quede lo pasado,

Si bien mataros quisiera;

Y él hacía como bueno,

Y le fuera mal contado

Si d'otro modo hiciera.⁴²

Satisfied by this, the brother pardons them and gives his consent to and blessing on the wedding.

The laws granting to the brother the rights mentioned in this play will be discussed in the next chapter.

Juan de la Cueva's play, *El Infamador*, belongs to this period and would naturally be treated at this point, because of the light that it throws upon the attitude taken toward woman and upon her

position in the social fabric. But since this play has been considered by many as containing the first germ of the Don Juan legend (although that claim has been disputed by some scholars), we shall leave further consideration thereof until we reach our discussion of the works of Tirso de Molina, who gave to the legend the form by which it gained its world-wide celebrity in his play called *El Burlador de Sevilla y Convidado de piedra*.

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(*To be continued*)

A QUINTANA - CORONA DE ORO - 1855 POEMA DESCONOCIDO DE GUSTAVO ADOLFO BÉCQUER

En el *Prólogo para la Colección de Cantares "La Soledad"*¹ de su amigo Augusto Ferrán y Forniés dice Gustavo Adolfo Bécquer lo siguiente²: "Hay una poesía magnífica y sonora; una poesía hija de la meditación y el arte, que se engalana con todas las pompas de la lengua, que se mueve con una cadenciosa majestad, habla a la imaginación, completa sus cuadros y la conduce a su antojo por un sendero desconocido, seduciéndola con su armonía y su hermosura. Hay otra natural, breve, seca, que brota del alma como una chispa eléctrica, que hiere el sentimiento con una palabra y huye, y desnuda de artificio, desembarazada dentro de una forma libre, despierta, con una que las toca, las mil ideas que duermen en el océano sin fondo de la fantasía. La primera tiene un valor dado: es la poesía de todo el mundo. La segunda carece de medida absoluta; adquiere las proporciones de la imaginación que impresiona: puede llamarse la poesía de los poetas."

Se puede considerar como justificación de sus *Rimas* lo que dice en favor de las poesías breves aunque nadie conocía entonces esta clase de poesías de Bécquer.³ Existían varias, no hay que dudarlo, en manuscrito en la cartera del poeta como "notas" sumamente particulares, pero el mundo literario las ignoraba hasta se publicaron en 1871.

En el estudio ya citado, publicado en *Modern Philology*, Vol. XIX, No. 3, February, 1922, tratamos de fijar el año en que empezó Bécquer a usar ese nuevo modo de "escribir poesías." Según las indicaciones allí discutidas (págs. 253 y sig.) se pueden considerar los años 1857 a 1860 como el período en que el joven poeta — pués nació en 1836 —

¹ Este *Prólogo* apareció por primera vez en la segunda edición, Madrid, 1877, y forma parte de todas las ediciones posteriores de las *Obras*. Se había publicado antes como revista en *El Contemporáneo*, Año II, 20 de enero de 1861; véase Franz Schneider, "Gustavo Adolfo Bécquers Leben und Schaffen unter besonderer Betonung des chronologischen Elementes," tesis del doctorado, Leipzig, 1914, pág. 31 y pág. 64.

² Obras de Gustavo Adolfo Bécquer, (ed. 7; Madrid, 1911), III, 104.

³ Véase F. Schneider, "Gustavo Adolfo Bécquer as 'Poeta' and his knowledge of Heine's 'Lieder'," *Modern Philology*, Vol. XIX, No. 3 (February 1922), págs. 245 y sig.

empezó a expresar sus inspiraciones poéticas en forma de *Rimas*. Una de las razones que nos llevó a esta conclusión era que todo lo que se conocía de él, escrito antes de 1857, consiste en composiciones en el estilo bucólico o grandilocuente.⁴ Pero era poquísimo y por eso no del todo convincente.

El hallazgo nuestro de una poesía sumamente ambiciosa de Bécquer presta gran apoyo a esta tesis. Se publicó en 1855 como homenaje de Bécquer al poeta Quintana cuya coronación se celebró en Madrid el 25 de marzo del mismo año. Se titula *A Quintana — Corona de Oro — Fantasía y forma parte*, páginas 79-90, de un libro bastante raro (hemos usado el ejemplar de la Biblioteca Nacional de Madrid) que lleva el título *Corona poética dedicada al excelentísimo Sr. D. Manuel José Quintana, con motivo de su coronación, por los redactores de la "España musical y literaria," y publicada por D. José Marco, director de la sección del referido periódico. Madrid, 1855, imprenta José Rodríguez*. Es un libro en 8º mayor, de 156 páginas, con el retrato de Quintana.

Colaboraron en esta *Corona poética* más de cincuenta autores entre los cuales figuran los jóvenes poetas más renombrados de aquella época.⁵

Los tres tomos de las *Obras* de Bécquer, por supuesto, no contienen esta *Corona de Oro a Quintana*; tampoco se halla en los tres tomos de *Páginas desconocidas de Gustavo Adolfo Bécquer* que acababan de publicarse en Madrid.⁶ Este poema se debe considerar como un esfuerzo sincero de nuestro poeta para conquistar fama en la "villa y corte," y es muy natural que se sirviese de la forma reconocida como modelo del buen gusto y del arte. Pero nos indica al mismo tiempo, y es lo que nos importa sobretudo, que por lo menos hasta entonces estaba todavía bajo la dominación absoluta de la escuela de la elocuencia sonora y florida.

Nos ayuda en nuestra suposición lo que dice Julio Nombela en sus hablantines e interesantes *Impresiones y Recuerdos*⁷ charlando de

⁴ Se citan unos escasos fragmentos de éstas en Schneider, tesis del doctorado ya cit., págs. 71-74.

⁵ Dionisio Hidalgo, el bibliógrafo infatigable y concienzudo, en su *Diccionario de Bibliografía Española*, Madrid, 1862-81, tomo II (1867), págs. 122-23, da la lista completa de los colaboradores.

⁶ *Páginas desconocidas de Gustavo Adolfo Bécquer*, recopiladas por Fernando Iglesias Figueroa. Madrid, Renacimiento, s.a. [192?]. Es una colección caótica sin método alguno, hecha por intereses mercantiles.

su mocedad y de su tratamiento con Bécquer y Narciso Campillo durante esa época. Dice así: "Después de un largo y animado debate convinimos en reunirnos todas las noches en el camaranchón que servía a Campillo de gabinete de estudio; leeríamos las composiciones que escribiéramos; serían escrupulosamente examinadas, desechadas o sometidas a corrección, y cuando por unanimidad las aprobásemos, se depositarían en una arquita de madera de pino que poseía Campillo." Es de presumir que los jóvenes cultivaban de este modo serio sólo el estilo de la escuela sevillana, pues eran grandes admiradores de Alberto Lista y de Zapata.⁸ Sabemos además por Julio Nombela⁹ qué orgullo sintió Campillo porque traía consigo, al llegar a Madrid, una recomendación para el "gran Quintana." Además, es precisamente por esta clase de poesías que, andando el tiempo, Narciso Campillo conquistó posición social y fama de poeta entre sus contemporáneos.

Al leer la *Corona de Oro a Quintana* el conocedor del temperamento y de la Musa de Bécquer se queda sorprendido de una nota inaudita en éste, v.g.: la nota de patriotismo agresivo y bélico. Aun eso se explica con facilidad si se toma en cuenta el espíritu turbulento de aquella época de la cual dice Julio Nombela, tratando de otros asuntos¹⁰: "Los tiempos no eran propicios para alcanzar notoriedad con versos ni artículos literarios. Si la idea de coronar a Quintana había sido acogido con entusiasmo, el homenaje se dedicaba más al liberal y al patriota que al poeta."

Aplicado a nuestro caso significa que Bécquer, jovencito de diez y nueve años, recién llegado a la gran ciudad de sus anhelos, se identificaba por lo tanto con las ideas e intereses que le rodeaban: su declaración de independencia poética e intelectual ocurrió más tarde.

Sigue el poema de Bécquer de que se trata; la acentuación muy irregular de los libros de aquella época y el uso igualmente irregular de la 'j' en vez de la 'g' en la palabra 'gigante' se ha acomodado al uso actual.

⁷ Julio Nombela, *Impresiones y Recuerdos*, Madrid, Casa editorial "La Última Moda," 4 tomos, 1909-12; se cita del tomo I, pág. 309; Nombela, Bécquer y Campillo estaban aun en Sevilla; era a fines del año 1853.

⁸ Zapata era el maestro de Campillo en Sevilla; se habla de él en una revista muy favorable y extensa de un libro de "Poesías de Narciso Campillo — Sevilla, 1858," publicada en *El Contemporáneo* tomo I, Núm. 5, 1860.

⁹ Julio Nombela, op. cit. II, 202.

¹⁰ Julio Nombela, op. cit. II, 215.

A Quintana
La Corona de Oro
Fantasía

[pág. 79]

El genio de la luz sobre los mares
Tiembla, se agita y su esplendor apaga,
En tanto que la noche silenciosa
Alzase y tiende las oscuras alas.
El sol desapareció; con él las flores;
Dejó el otero la gentil zagala,
Y de las aves el cantar sonoro
En las sombrías arboledas calla.
Mas otras flores sus aromas vierten;
Otra armonía en el espacio vaga,
Melancólico son a cuyo acento
Su cárcel rompe y se desprende el alma.
Las flores son que la diadema ciñen
Con que la oscura noche se engalana;
Son esas aves que al dormido mundo
Himnos de muerte en el silencio cantan.
Las verdes olas de la mar suspiran,
Acariciando las desiertas playas,
Y entre los sauces de las tumbas gimen
Con dulce soplo las ligeras auras.
Allá en el seno de su Dios, la frente,
Con un blanco cendal de niebla orlada,
Duerme la creación a esa armonía
Que en los espacios misteriosa vaga.
Cándida virgen, que el pudor sus formas
De un tul de nieve cuidadoso ornara,
Así en los brazos de su madre sueña
Al son del viento y al rumor del agua.

[pág. 80]

Mas ¿qué rumor dulcísimo, qué célica armonía
Se escucha entre las hojas de la arboleda umbría,
Y lo repite acorde el sosegado mar?
No es de sus verdes olas que espiran el lamento;
No es el cantar del ave ni el suspirar del viento;
Es una blanda música, ignota, celestial.
Un ángel, que la bóveda del cielo que llamea
Rasgó, y en cuya frente inquieta centellea
Una corona vivida de esplendorosa luz.
Desciende vagaroso: como la espuma leve
Es su ligera túnica; sus alas son de nieve;
Las bate y toca rápido del mar sobre el azul.
El aquilón entonces con la nevada espuma,
Alzando un remolino, y con la densa bruma

Gigante al cielo sube magnífico dosel.
 Las cristalinas ondas agitanse brillando:
 De luz raudales lanza, los aires inflamando,
 La frente del arcángel que se reclina en él.
 ¿Qué busca, qué, ese espíritu que de la noche el velo
 Rasgando misterioso, de luz inunda el suelo? [pág. 81]
 ¿A qué desciende al mundo? quién es? qué busca aquí?
 Pero callad; él habla; su furia el mar enfrena,
 Los vientos enmudecen, su dulce voz resuena,
 Su voz desconocida, que el eco imita así:
 La noche ha tendido su velo de sombras,
 El cáraño gime con voz sepulcral:
 Alzad de las tumbas, poetas, la frente,
 Alzad la ceñida de lauro inmortal.
 Yo soy el arcángel que dió á vuestros cantos
 El fuego del alma, del genio el furor:
 Venid: mientras duermen los hombres tranquilos,
 Que un mundo de sombras evoque mi voz.
 De un nuevo poeta, de un genio gigante,
 ¿No oísteis la lira de oro pulsar?
 ¿El hondo silencio, que reina en las tumbas,
 La voz de su fama no pudo turbar?
 Venid y cantemos; cantemos su gloria;
 Su frente ciñamos de eterno laurel,
 Que a par de vosotros, su nombre sea grande,
 Que burle del tiempo la saña cruel.

Dice el arcángel, y su voz divina
 El céfiro conduce entre sus alas,
 Y la lleva a espirar sobre las tumbas
 Que de los genios las cenizas guardan.
 A su rumor las losas se estremecen;
 De fosfórica luz ligeras llamas [pág. 82]
 Brotan de los sepulcros solitarios,
 Y al esplendor siniestro que derraman,
 La sien ceñida de un laurel de oro,
 Las sombras de los vates se levantan.
 Aquel es Osian: sobre las cumbres
 Se eleva de Morven, do se mezclaban
 En otra edad su voz y los bramidos
 Del viento y de las roncadas cataratas.
 El grande Herrera, el que cantó a Lepanto
 Y el profundo murmurio de sus aguas,
 Del Betis en las márgenes floridas,
 Lleno de gloria y majestad se alza.
 En la orilla del Arno, que aun repite
 Con dulzura los cánticos a Laura,

Otra vez melancólico y amante
 Muestra su frente el inmortal Petrarca.
 Y otros cien, que a los hombres admiraron,
 Abandonan sus tumbas solitarias
 Y vuelven silenciosos a la tierra
 Donde aun viven sus versos y su fama.
 El Arcángel de pie sobre su trono
 Les tiende una benévola mirada:
 Va a hablarles; mas su voz interrumpiendo
 Así Osian enardecido exclama:

Osian.

Dadme el arpa de oro,
 Que acompañar mis cánticos solía;
 El arpa a cuyas notas respondía
 El rudo choque del broquel sonoro,
 Que restallando herido en son de guerra,
 Hacía, a sus acentos,
 Gemir el valle y retumbar la sierra.

[pág. 83]

Dádmela, sí; que sobre la alta roca
 Que envuelve en torno la nevada bruma,
 En donde airado choca
 El furioso oleaje
 Con voz de trueno y con rabiosa espuma,
 Allí voy a cantar; no las hazañas
 Del fuerte soberano
 De la antigua Morven; no las extrañas
 Naciones con que el rey del Océano
 Invadió nuestros lares
 Abriéndose camino entre los mares.

No; que ora solo mi entusiasmo inspira
 La grandeza inmortal de un vate ibero,
 Que a la voz de su lira
 Hizo temblar el despotismo fiero,
 Un vate a cuyas fervidas canciones
 Se animaron las tímidas legiones,
 Que ardiendo en patriotismo
 Abrieron un abismo
 Al monstruo usurpador de cien naciones.

.....

Yo de la oscura eternidad dormía
 El dulce sueño, la cansada frente
 Reclinando en un sauce que crecía
 Solitario en la orilla del torrente.
 Hondo silencio en derredor reinaba;
 Silencio que turbaba
 El céfiro las hojas agitando,

[pág. 84]

O el agua que las peñas
 Combatía los bosques atronando.
 Los siglos a la voz omnipotente
 Silenciosos huyendo
 Rodaban hacia el caos, hondamente
 Sobre la faz del mundo
 Las huellas de sus plantas imprimiendo.
 Cuando escuché en mi tumba
 Insólita una voz, como el bramido
 Del mar al trueno unido,
 Como la voz del huracán que zumba
 Azotando las copas resonantes
 De los abetos de Cronlá gigantes.
 Una voz cuyos tonos imitaban
 Los cantos que en un tiempo se escuchaban
 En las selvas de Escocia, y al que rudo,
 Terrible respondía
 El choque de la lanza y el escudo.

Yo levanté la frente,
 Y desde el alto escollo
 Torné la vista inquieta al Occidente,
 Y en la nación hispana
 Miré un pueblo aguerrido,
 Que volaba a la lucha, enardecido
 Al eco de la lira de QUINTANA.
 ¡QUINTANA! el vate que elevó su canto
 Sin temer al coloso,
 Que a la asombrada Europa estremecía:
 El que dió generoso
 Desde las altas cumbres de Fuenfria,
 En medio del horror y el mundo espanto,
 De independencia el grito sacrosanto.
 ¡Oh! Si me diera el cielo
 Un solo, un solo instante
 De la altísima y ancha catarata
 Que desde el Inistora se desata
 El eco atronador y resonante:
 Quizás expresaría
 La impresión que en mi alma
 Hizo su canto enérgico y valiente. . . .
 Mas ¡ay! que es impotente
 Para poderlo hacer el arpa mía.
 Vosotros, aguileones, que arrolláis
 Las nieblas de Morven en blancas olas:
 Vosotros, anchos mares, que azotáis
 Las erizadas costas españolas;
 Ya que mi voz no alcanza,

[pág. 85]

Alzad con vuestro acento sobrehumano
 Un himno en alabanza
 Del sublime cantor del suelo hispano. [pág. 86]
 Calla Osian: la vagarosa brisa
 Aun repite a lo lejos sus palabras,
 Cuando un hijo del Betis de este modo
 El entusiasmo expresa de su alma.

Herrera

Alzase un monstruo, de la tierra espanto,
 En la cuna del sol, resplandeciente,
 Y el ibero derroca su alta frente
 En las sangrientas aguas de Lepanto.
 Viene otro siglo: en él al sacrosanto
 Impulso del honor, lánzase ardiente
 Y lucha en Trafalgar: eterna fuente
 Para el ibero de dolor y llanto.
 Yo enardecido, la grandeza hispana
 Canté: tú su heroísmo en la agonía;
 Mas a tu inspiración ¡oh, gran QUINTANA!
 Cedo humilde el laurel de la poesía,
 Como en el libro de oro de la historia
 Lepanto cede a Trafalgar su gloria.
 Dice Herrera, y suave, armonioso,
 En las floridas costas de la Italia,
 Escúchase un laud, y en dulce canto
 Así se expresa el inmortal Petrarca.

Petrarca

[pág. 87]

Suave, como el nombre de la mujer querida,
 Más grata que es al hombre la aurora de la vida,
 Celeste, cual la virgen que crea la ilusión,
 Fugaz, como el gemido del aura vagarosa,
 Más dulce que el ruido del agua armoniosa,
 Oí sonar distante bellísima canción.
 De la tumba a sus acentos
 La cabeza levanté,
 Y las flores que la cubren
 Aparté.
 ¿Quién es, dije, el que su lira
 Así sabe modular?
 ¿Es del cielo algún espíritu,
 O un mortal?
 Torné la vista inquieta al continente ibero,
 Y en él vi que un poeta, dejando el casco fiero,
 El formidable escudo, la lanza y el bridón;
 Trocando el arpa de oro en que a la lid llamaba

Por un laud sonoro, dulcísimo entonaba
 Un himno a la hermosura que roba el corazón.
 ¿Quién, exclamé, es el genio cuya lira
 Del corazón intérprete sincera,
 Ora entusiasmo bélico respira,
 Ora paz y dulzura placentera,
 E imitando ya el aura que suspira,
 Ya los bramidos de la trompa fiera,
 Es el asombro de la musa hispana?
 Y el eco murmurando
 Me respondió fugaz: Ese es QUINTANA.

[pág. 88]

Dice, abandona el laud
 El toscano vate, y calla;
 Y tras él con dulce voz
 Otros cien poetas cantan.

.....

Mas indecisa en Oriente
 Comienza a lucir el alba,
 Y en el cielo las estrellas
 A perder su lumbre clara.
 El ángel a los poetas
 A su excelso trono llama,
 Y del laurel, que la frente
 Les ciñe, una hoja arranca.
 Con ellas una corona
 Teje al inmortal QUINTANA,
 Con suave movimiento
 Desplega las blancas alas,
 Y dejando en pos de sí
 De luz brillante una ráfaga,
 Ligeramente cruza las nubes
 Que ya torna sola el alba.
 Sube, sube, y cuando apenas
 Los ojos a verlo alcanzan;
 Cuando se tornan los vates
 A sus tumbas funerarias,
 Así suave y perdida
 Se escucha su voz lejana:

[pág. 89]

El Ángel
 La pompa, el orgullo,
 Los goces, las penas,
 Las horas serenas
 Que brinda el amor;
 Del mundo las dichas,

El vano renombre.
Los sueños del hombre
Su eterna ambición;
A impulsos del tiempo
Al fin se concluyen,
Y rápidos huyen
Cual humo fugaz.
¿Qué habrá que no pase
Cual sombra ilusoria?
QUINTANA, tu gloria,
Tu gloria y no más.
 Las torres soberbias
 Que hieren el viento
 Y eterno su asiento
 Juzgara su autor;
 Las altas columnas,
 Las fuertes ciudades
 Que en otras edades
 El hombre elevó;
Del tiempo al impulso
También se concluyen,
Y rápidas huyen
Cual humo fugaz.
¿Qué habrá de que quede
Por siempre memoria?
QUINTANA, tu gloria,
Tu gloria y no más.

[pág. 90]

—*Gustavo Adolfo Bécquer.*

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AIMS AND IDEALS OF THE TEACHER OF SPANISH

(First *La Prensa* Prize in Group V)

Our Bearings. There should be a practical and scientific as well as a pedagogical and psychological advancement in our aims and ideals as teachers of Spanish. If not, only mediocrity or complete failure will be ours in the classroom. There is as much science in the teaching of Spanish as there is in the teaching of chemistry, and no one would think of using the same methods as were used by our forefathers; as much pedagogy as that employed for the successful teaching of any other branch; as much psychology as there is in the correct teaching of English, if not more. But while in other branches these factors must appear on the surface and be evident, in Spanish they are at times latent, but nevertheless very potent. There must be no ancestral worship in the teaching of Spanish, or stagnation is the result, or inadequate efficiency on the part of the teacher, though it must be confessed that insufficient preparation on his part often compels him to worship at the tomb of his ancestors. This condition is undoubtedly the exception, but one which must be considered as long as it continues to exist. Errors in fundamental principles are especially hard to eradicate and this can only be done after a long period of careful training and watchful observation. Until the ideal lesson has been learned (no matter by what method as long as the desired result is obtained) there will be many aims and ideals. Hence the discussion of this paper will be under the caption:

WHAT SHOULD BE THE AIMS AND IDEALS OF THE TEACHER OF SPANISH?

Aims and Ideals Closely Related. The true teacher cannot have aims without ideals, nor can ideals be realized without bringing into play certain aims. Paradoxical as it may seem the two are entirely separate and distinct while being at the same time firmly interlocked and united by indissoluble ties. The aims are to a large extent mechanical, the ideals spiritual, not necessarily in a religious sense, but in a soul-illuminating beauty which is innate in every person, but of varying shades. There should be a philosophy in all our aims and ideals in the classroom, which must be carefully interpreted, to ourselves at least, before the ideas for which they were created can

produce the desired result. Although the aims and ideals in the teaching of all languages are in a general way similar in their structural significance, yet each one is marked by its own degree of intensity, varying according to local conditions, principally historical, or literary, or both.

Aims and Methods. We must not confuse these two terms *aims* and *methods*. The aims look beyond the methods and try to analyze the final result, for the attainment of which methods are mere stepping-stones. Our aims should be unchangeable but progressive, while our methods must be changeable and varied to awaken and hold the interest of the students; but the practical end in view is always the same.

With the foregoing as a necessary background to the discussion we would outline our theme as follows, using the word *Spanish* in a generic sense:

1. AIMS

- I. Better Understanding of Spanish Ideals.
- II. Intimate Knowledge of Spanish Prerogatives and a Forecast for Spain's Future Destiny.
- III. Proficiency in a Clear and Clever Presentation of the Spanish Social and Economic Problems.
- IV. The Natural System of Teaching Spanish as the Surest Way of Obtaining the Spanish Viewpoint.
- V. Estimate of Spain and Spanish America in Their Various Phases from a Foreign Standpoint.
- VI. Cultivation of Friendly Relations with Spanish-Speaking Countries, especially with those of South America.

2. IDEALS

- I. The Highest Attainment Possible of Worthy and Practical Aims.
- II. Maintaining a Cultural Standard, Philologically Considered, with Spain as a Background.
- III. Our Individualism and Nationalism United and Strengthened by a True Patriotism.
- IV. A Proper Solution of World Problems, Domestic, Foreign, and International.
- V. A Higher Social Standard Among Ourselves.
- VI. A Broad Humanitarianism.

1. AIMS

Better Understanding of Spanish Ideals. The enthusiasm of the teacher of Spanish for his subject must of necessity be in direct proportion to his proper understanding of Spanish ideals. There has been a misconceived popular notion until quite recently that Spain has had no high ideals. For this reason, principally and primarily, Spanish has not held the important place in our curricula that it should have had. Havelock Ellis says: "It has been by passion, by virility, by moral energy carried to the farthest point, that the firm-fibred soul of Spain has achieved its place in the world, and in his own way the Spaniard of today still carries on the traditions of the race." In the classroom there should be discussed Spain's aspirations of today, both in an orderly and logical arrangement in the presentation of facts, and in the illuminating mental picture presented to us of the correlation of the Spanish Soul working out its own destiny and ideals, with its harmonious adjunct, virility, as stated above. Spain, at bottom ever sound, has always before her mind an idealistic reality, a visionary definiteness which it is very difficult for the foreigner to understand or realize. Her ideals which are now taking root in the national conscience are rather of the present than of the future. The cheerful *mañana*, which is a byword of reproach as well as one of pleasant taunt in the mouths of the uninformed, is not now so much a national fault as an individual one, and the word is fast disappearing from the category of errors. What are her ideals? In a word they are the betterment of the country and the conservation of her true interests. All other ideals are subsidiary and subservient to this. Her ideals are analytic and are manifested in several ways. For example, her social system is being resmelted in the crucible of public opinion. Her true prophetic image is being reflected in her ideographic mirror, and she is truly doing, her best to make her workmanship correspond to the perfect model. Her task is herculean, but not impossible of realization.

Intimate Knowledge of Spanish Prerogatives and a Forecast for Spain's Future Destiny. There is no more interesting subject for the teacher of Spanish than that of Spanish prerogatives and their bearing on her future destiny. Only the high spots of Spanish history should be emphasized. For example, Spain many times has been the pivotal point in the gradual unfolding of international policies, and very naturally so, because of her *inherited cosmopolitan traits* or *natural prerogatives*, by which terms we mean those inalienable rights

which are innate in her very character, and world-wide in scope on account of the many invading and conquering nations which left indelible traces of their civilizations on the centuries which formed the dawn of her history. Very little time if any should be spent in class on such individual cases as seemed for the moment to sidetrack her from the main and real objective. Absolutism and democracy often met in social, economic, and moral reforms. Considered in a broad sense humanitarianism and philanthropy have marked Spain's dealings with the rest of the world during the ages. At times they seemed to be engulfed by fanaticism, but sooner or later they reappeared and worked out their divine mission. For the thoughtful student of Spanish affairs it is not at all difficult to foretell with some degree of certainty Spain's future destiny. The year 1898 tried her as by fire. Then it was that her soul beauty shone forth. It was not then that it was born, but centuries before, dimmed though its luster was at times. That Spain is entering the reformation period of political, social, and industrial development and betterment is not questioned by anyone, even of mediocre discernment. She is again becoming a factor to be reckoned with in international questions.

Proficiency in a Clear and Clever Presentation of the Spanish Social and Economic Problems. Notwithstanding her antiquity Spain is really a country in the making. Therefore a discussion of her social and economic problems becomes one of paramount interest. There is an unrest all through Spain, a dissatisfaction with the existing order of things. Hence the student will follow with the keenest interest all Spanish problems, depending of course on the proficiency of the teacher in arousing enthusiasm by a clever presentation of the facts and a lucid explanation after a general discussion. Nor is the task as difficult as it may at first appear. All the leading magazines and papers have illuminating articles every now and then about Spanish affairs. No conclusions should be reached without a systematic analysis, comprehensible to the students, so that, when, later on, they investigate questions for themselves, they will find that the teacher was absolutely correct in his deductions. Much enjoyment can thus be brought to the classroom, while at the same time engendering a true interest in vital and everyday affairs, using of necessity the historical setting as a fitting background. Spain in history has played an important rôle in the affairs of the world, brilliant if not always glorious, vigorous if not always honorable. Deplorable conditions were often due to the misrule of miscreants

rather than to qualitative causes. Spain's dilatoriness issuing from every pore of her national existence is not the horrible bane to her well-being as is usually depicted; for let her honor be at stake her celerity removes all stigma or dishonor from her name, for which glowing examples from history can be given. On account of her improved railway and steamship communications she is presenting a solidarity of front to the other nations which is simply astounding, and is being welded into a coherent massive unit by her own ingenuity. Hence the sociological and economic problems need give us no special concern. In a word we may say that Spain, notwithstanding the defects in her national character, has in herself the true intrinsic worth of future greatness. The whole subject of her social and economic problems should be discussed in a sympathetic vein without in the least detracting from the facts in the case.

The Natural System of Teaching Spanish as the Surest Way of Obtaining the Spanish Viewpoint. We prefer to call it the Natural System rather than the Direct Method because the former term is broader in scope and not so easily misunderstood. This system takes the student by easy gradations from the elementary stages through the more difficult ones, training him in the use of the vernacular under the proper supervision and guidance of the teacher. Spanish should be taught as a living language in the classroom. It can be done. In fact it is absolutely necessary to do so to get the Spanish viewpoint, without which nearly all the instruction, however valuable otherwise, is to a large extent lost. The beauty of the thought as well as its exact significance many times cannot be conveyed to the mind by the most perfect translation. But the conversational, or direct method, is merely the nucleus of the natural system. All the adjuncts which are considered necessary in any language in the education of the native, as reading, literature, history, writing, etc., are just as necessary when the language is taught as a foreign one. Heretofore the study of Spanish in our American schools has been largely anglicized by un-Spanish methods. What higher ideals can a teacher of Spanish have than those of imbuing his pupils with the "Spanish Idea"? To this end they must speak Spanish, think Spanish, live Spanish, act Spanish. To do this we must discard many of our preconceived notions, we might almost say, inherited ones. No teacher should be deceived by the fatalism, stoicism, and much-harped cruelties of the Spaniard; for underneath it all are the finer, nobler qualities of the Spanish soul. No country has shown finer

sensibilities than Spain, no country has shown herself worthier of recognition. There is only one way in which these qualities can be truly brought out in class, and that is by using the Spanish language as the medium of conveyance. The task which the teacher proposes to himself is not an easy one, for if it were it would not be a worthy aim.

Estimate of Spain and Spanish America in Their Various Phases from a Foreign Standpoint. It is often true that a knowledge of one's self is acquired through foreign channels. The estimate thus given is often invaluable. The Americans have especially advantageous ground for appraising the true worth of Spain and Spanish affairs. Our estimate will be largely based on what we have received from Spain, and rightly so. What do we owe to Spain? In the first place we owe her the Western Hemisphere. It was the broad-minded and humanitarian views of Isabel which made the voyages of Columbus possible. Prof. L. E. Hinkle in an admirable article in the *HISPANIA* tells us some of the things we owe to Spain: "Spain gave us one of the Western World's greatest early epics, viz., 'El Poema del Cid.' . . . It was Spain who gave to the world the first great Romance of Chivalry, viz., the 'Amadis de Gaula,' a work which had the distinction of becoming the model of hundreds of others of the kind in practically all the peoples of Europe. . . . The picaresque type of novel also had its origin in the same country and likewise had an immense influence upon this type of literature. . . . Spain produced, at least, two of the world's greatest dramatists, Lope de Vega and Calderon, neither of whom has ever been surpassed in the popularity and esteem accorded an author by his own people. . . . We owe to Spanish genius the most widely-read book, next to the Bible perhaps, that the world has ever seen. I refer to Cervantes' 'Don Quijote de la Mancha.' . . . At least one of the world's greatest Nineteenth Century dramatists was a Spaniard, viz., José Echegaray. His best-known work, 'El Gran Galeoto,' has certainly not been surpassed, in modern times, in its insight into human nature and in its universality of appeal. . . . The one pre-eminent modern novelist of Europe was Pérez Galdós, a man who knew how not only to reflect and interpret the life of his own people, but also how to rise above the limitations of his own environment and become a world teacher. . . . It is no insignificant fact to mention, finally, that it was a Spaniard, Jacinto Benavente, who was awarded the Nobel Prize for the year 1922.

Hence it is plainly seen that Spain does not at all suffer in prestige by a comparison with other countries. From a foreign standpoint the student of Spanish becomes more cosmopolitan, more sympathetic, more liberal, more indulgent in his judgment. Often too much time is wasted in the classroom over trivialities and theoretical teaching, while sight is lost entirely of the practical, illuminating part, making the former simply a means to an end instead of an end in itself. The class should always reserve its judgment on Spanish affairs until opinions of the best Spanish writers on certain phases have been discussed. In this way alone can the class almost live in Spain during the recitation period within the narrow limits of the classroom.

Cultivation of Friendly Relations with Spanish-Speaking Countries, especially with those of South America. We should cultivate friendly relations for two reasons, moral and commercial. Nor should the two be separate, but go hand in hand. Notwithstanding the war of 1898 Spain regards the Americans as her best and most unselfish friends. A new day is clearly opening up before her but she needs guidance and directing; she is both emotional and intelligent. The former is to be shunned if unrestrained, greatly to be prized if guided aright. What is true of Spain is also true to a large degree of Spanish America, except that the latter is more wide-awake, due to its proximity to the United States. To cultivate friendly relations with Spanish-speaking countries should be one of the most practical phases of Spanish teaching because of the almost limitless possibilities which it suggests, besides training the mind of the student to be alert in perception and quick in judgment. Nor should the real facts and difficulties be veneered. It should be clearly shown that brawn and good judgment will in the end win in that golden land of opportunity. Even should the student not be personally interested in commercial relations with Latin America, the broad-minded lessons learned in class will stand him in good stead in whatever business he may engage. In this connection race proclivities should be thoroughly impressed on the class since they are necessary prerequisites for successfully dealing with any people.

2. IDEALS

The Highest Attainment Possible of Worthy and Practical Aims. What are these practical and worthy aims? Each student of Spanish must solve the problem for himself after analyzing the facts. To link

up the ideals of the classroom with the ideals of after-life is a lesson which every high school student should learn, in fact must learn, to attain success. His early ideals may have to be modified, perhaps changed completely. But even so, the valuable lesson once learned is of inestimable worth. As a background should stand the ideals of the teacher. Let him see to it therefore that he gives his very best and that unstintedly. The history of the Spanish people shows what the underlying causes of Spain's present or past backwardness have been, notwithstanding her excellent qualities of mind and soul. It is the business of the teacher to analyze these causes, the business of the student to attain higher ideals from the lessons learned. The study of Spanish is especially recommendable for instilling in one noble motives if presented with its proper setting.

Maintaining a Cultural Standard, Philologically Considered, with Spain as a Background. It is universally recognized that the study of the literatures of all languages, as well as that of their histories, to a certain extent have cultural training. That is *prima facie* evidence. But Spanish is almost unique among the languages of the world in giving that training in a greater or less degree when studied philologically. The language is sonorous, melodious, harmonious, and expressive. But very often this cultural idea is lost on the class because perhaps the teacher himself does not appreciate its true worth, or fails to catch its true significance at the proper time and place. Many opportunities are now afforded the Spanish teacher to come into personal touch with Spanish-speaking people of the cultural type, as personally conducted trips to Spain, Mexico, etc. Spanish culture tempered with Anglo-Saxon practicalness is an asset to be coveted. But even should this higher cultural privilege be denied there is no reason why the teaching of the idea should be debarred from the classroom. An intrinsic study of the language, keeping always in mind the *Spanish idea*, will stamp its face value on the minds of the pupils. Cultural training is one of the greatest assets a student can have, unaffected and simple, but genuine. The culture will vary greatly in different individuals, but even so, great care should be taken on the part of the teacher to subconsciously give it the right trend.

Our Individualism and Nationalism United and Strengthened by a True Patriotism. Individualism should strengthen nationalism and patriotism should be above all. Until quite recently Spanish history teaches that they have been three distinct units, more often

divided than united, thus failing to consolidate and harmonize differences. In the past regional feelings have tended largely to disunion. The people have desired nationality but there have been many varieties of patriotism, judged more by individual standards than by national ones. They have not been willing to sacrifice or in any way immolate private opinions for the sake of a strengthened national unity, nor to enlarge their vision so as to include an unselfish patriotism. Even today she has not thoroughly learned the lesson, and "mal gobierno, mal gobierno" is still the cry from many an individual's throat. The teaching of Spanish has exceptional advantages in instilling into the minds of the young noble and lofty ideas of patriotism. The teaching here should be such that it will be reflective and introspective on the part of the student. By concrete examples the fallacy of Spain's procedure in certain cases should be shown as well as her progress when she followed a wise course. Incidentally the student is being trained to think in statesmanlike terms.

A Proper Solution of World Problems, Domestic, Foreign, International. Isolation is no longer the proper attitude for any nation to assume, except within certain limitations and restrictions. Domestic problems cannot be properly settled without taking into account both foreign and international ones. To properly teach these various relations it is not essential that our knowledge be encyclopedic; but merely the elements in their simplest forms should be taught as a basis for future research and investigation. Too often the student is frightened by the mere mention of such words as *international*, etc. Our attitude as teachers many times does not dispel the fear. Training for future citizenship should be our prime motive for being in the classroom. It is a mistaken idea that all difficult subjects should be left for maturer years. The minds of the high school students are very impressionable and pliable, and subjects of most vital worth should be taught at this stage in a clever and interesting way. There are many valuable lessons to be learned from Spain's domestic, foreign, and international relations. Some are to be shunned, others to be emulated. The truth should be driven home and it will bear fruit.

A Higher Social Standard Among Ourselves. Through no other country as through Spain have there passed so many civilizations, each one leaving its impress on the country as a legacy for future generations after a greater or less sojourn. Hence the social standard

varied greatly at different times. The Spaniard of today has a heterogeneous character, both censurable and commendable. During certain periods of Spanish history a veil must be drawn over her moral and social actions. Yet, notwithstanding, Spain is issuing forth rejuvenated and revived, and in a sense purified. In the classroom nothing should be glossed over or excused. The best results will be obtained by dealing with facts exactly as they exist or have existed, presented of course in a cultural way. Young life is spontaneous and readily responds to appeals. Hence, in these days of multifarious activities the logical place to begin agitation for social reforms is in the classroom. From the classroom they should be taken to the home when needed and always from the home to society at large. The teacher of Spanish has exceptional opportunities to teach high social standards and moral reforms. The United States occupies a coveted position among the nations of the world to be a leader in social and moral reforms. Such questions as the following might with profit be discussed: "Have the heterogeneous racial problems been an advantage or disadvantage in carrying out social reforms in Spain?" "What would you suggest as some of the solutions for her social evils?" Another interesting method is to have certain designated pupils investigate social conditions in the city or town where the high school is located and report on the findings. Comparisons should then be made with actual and past conditions of social life in Spain, conclusions formed, and moral lessons drawn. By following this method leaders of moral reforms for the community or society at large are sure to be developed.

A Broad Humanitarianism. After all a broad humanitarianism is the objective of all good teaching, differently presented to the class according to the subject taught. Here again the Spanish teacher has excellent opportunities for presenting the subject to the class in all its phases, making Spain the background. In her devotion for a cause Spain was guided many times rather by fanaticism and blind zeal than by the real idea of brotherhood. Hence names such as Las Casas, Xavier, Loyola, which would otherwise appear lustrous, shine only with a dimmed brightness. But that idea which has lain so long dormant is now being developed within her domain. The teacher should very carefully and wisely direct the class in its thinking on this subject to avoid any misconceptions which might arise from an improper study of her history. To awaken the interest of the students on this vital subject, profitable and enlivening ques-

tions might be discussed, as: "Granted that Spain failed to grasp fully the broad idea of humanitarianism, do we nevertheless primordially not owe its present development to her"? "Some Spanish humanitarians and their work," "Lessons to be learned from Spanish policies as a whole," "Concrete examples both private and national of humanitarians in our own country," "Ways of properly training the mind to the humanitarian idea." Let the teacher bring to class all collateral texts which bear on the subject and which are within reach to give added weight to and strengthen his expressed opinions.

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METHODS AND THEIR MADNESS

"There are nine and sixty ways of constructing tribal lays," Kipling declares,

"And every-single-one-of-them-is-right."

And there are probably just as many ways of teaching Spanish.

Recently, after listening to an argument about a course in methods of teaching, I began considering my own experience in teaching English to Spaniards and Spanish to Americans, sometimes by the direct method, at others by the translation method, and I sought to evaluate the two and the superiority of each. Then, thinking it might interest others, I wrote it down.

Let me confess at the outset that this is neither technical nor scholarly. I shall cite no authorities.

To avoid later argument, let me first define my terms. By the translation, or grammar, method, I understand the use of a grammar for beginners written in their own language. Lesson assignments mean studying rules and vocabulary, and writing out translations—English to Spanish one day and the other way the next. Oral practice comes in the reading of model sentences, their own sentences from paper or blackboard, and paragraphs from readers. Verb drills, sliding synopses, and vocabulary tests form part of their class work. For the final examinations, they have written conjugations and grammatical rules, with idioms, sentences, and paragraphs in one language to be put into the other. For more advanced classes the "classics" are translated with a recitation or so a week from a composition book.

The direct method, developed from the natural method, means some form of the Gouin Series, actions accompanied by explanations in the foreign language, with practically no use of the learner's language. Verbs are studied only as they occur in the carefully planned series. Grammar is taught after the sentences illustrating the rules have become part of the knowledge of the pupils. Class work at first means mechanical reproduction of the memorized sentences with attention fixed on the action. Later come stories to be told and fact questions (not grammatical ones) based on the matter are to be answered. In class recitation only the glaring errors are corrected. Conversations or discussions about previously assigned topics vary the work. Examinations call for reproduction of the material read

or free compositions upon assigned topics. For more advanced classes, the only change is that the stories are more difficult, though oral stories, anecdotes, and impromptu speeches may be introduced.

Before we can study results, we must see the aims of a language course. The order usually depends upon the method advocated, but the four aims are: reading and writing, speaking and understanding, the foreign language.

But why do the students study Spanish? If you believe what they tell you, because it is a coming language commercially; because they are interested in languages; because they expect some day to go to South America. Only once have I had a pupil give the reason that really motivates so many of them: he had to pass two years of a foreign language to graduate, and he had been told that Spanish was easier than French or German.

It would be interesting to see how many of our college graduates ever use Spanish afterward. Wouldn't five per cent be a generous estimate? In South America, where I taught English, conditions were different, for all the young men realized that business positions were waiting for English-speaking clerks and correspondents. But most of our graduates, finding no opportunity to speak what Spanish they have learned, quickly lose their acquired ability.

So, if the student wants Spanish for cultural purposes, the translation method seems to be better. All he desires is the ability to pick up a book in a foreign language and gets its content and be able to tell others what it is about. His training has been in getting these ideas and incorporating them in his native thinking processes. He can pronounce names of Spanish people and cities, and can ask for *chili con carne* or *tamales* with so perfect a foreign inflection and a sound so unlike English that the waiter will look at him in wonder and beg him to repeat.

Educators are beseeching that young people in schools and colleges be taught to think. The grammar method will certainly never teach them to think in Spanish. With three or four class hours a week for two or three years (part of which time they are encouraged by the very method to use their own tongue) they get their ideas word by word, when psychologists tell us that the connected phrase is the medium for the exchange of ideas.

But will the direct method do any better? Of course it deals with phrases. For them "la" is part of "silla." A single process will bring to the mind "en la silla" or "de la silla." But the time-

clement enters. In large classes with each pupil getting not more than five or ten minutes' personal attention a week, in a whole year they will have less opportunity for supervised practice than a child gets in a single day learning his own language by the "natural" method. Of course, if the teaching is done well, each student gets an hour hearing Spanish and an opportunity to answer, mentally, every question, but if that answer be different from the one which is voiced by student and corrected by instructor, he has no idea whether it is correctly phrased or not. Mature minds pick up knowledge more quickly than a child would, of course, and I have had a few exceptional students learn to think in a foreign language, but the proportion is pitifully small.

It is a platitude to say that by the translation method a student increases his ability to use his own language. In fact, outside of writing poetry, I know of no better way to perfect a vocabulary than by careful translating. To the slow student, unskilled in his own language and hazy in grammar, this method offers a helping hand. The pupil who told me that "many" was a verb and upon being asked for the principal parts replied, "I know just the infinitive—too many," is only a slightly exaggerated example of the common lack of knowledge of English grammar among those entering college.

Of course modernists in education assert that a knowledge of grammar is unnecessary, just as some people maintain that five minutes is long enough to teach anybody to drive an automobile. "Turn number 1, step on number 2, etc.," is all that is necessary, provided the chart is always in front of their eyes and they have plenty of time to think. But isn't a man more skillful as a driver when, for instance, instead of knowing that lever A is pulled back for going up a hill, he is taught the use of the spark and the "why" of its retarding?

There is no doubt that the direct method is the slower of the two—and, I believe, harder for the student. By the translation method a student has learned to say something about many things before the end of the first month. The others can say something about the series they have studied, but everything else is beyond their grasp. And they are further handicapped, since they are talking familiarly about common things, of having to learn the irregular verbs which are postponed, in the grammar method, until the students have a thorough knowledge of the type conjugations.

On the other hand, the translators have a large general vocabu-

lary of useless words, some acquired to illustrate a rule. But on the whole it has been my experience in teaching both English and Spanish that in the early days those taught grammatically can use more speedily and correctly what they have been taught.

From the teacher's point of view, the translation method is decidedly the easier. His work, both in and out of class, is greatly reduced. I am not considering paper work, since it is about the same in both methods, but the madness that is avoided when the translators follow a model already studied comes when the direct method students are tempted to flights of fancy by being told to change the person of a lot of verbs without at the same time being ordered to use a grammar and its rules.

The difficulty of rules is avoided when translating, for the grammatical rules are ready with the exercises, and often the exercise itself is written around rules just set down.

Making assignments is easier in the translation method. "Write out the translation of Section A," and the thing is done. It puts up to the pupil the first day a problem which he finds interesting; the direct method student is required to copy the lesson for a week or so, and then for many weeks to change one verb in each sentence. Those who cannot be made to understand the reason for it think it is simply "busy work" assigned so they will have something to do.

And the grammar method enormously simplifies class recitation. No matter how good a teacher is in making a class talk, the direct method compels him to do a large share of the thought-provoking work and questioning. When the class is translating, he has little to do but watch a book and make occasional corrections. The class-work is mechanical. The student knows just what to expect, and he can tell when he is prepared. He never need fear being sent to the board to make a summary of the part studied, or have the foreboding that he will be asked in Spanish some question that he may not understand or whose answer he may not remember.

So far, it seems as though the translation course has all the advantages. But wait! Aren't there some other aims in language teaching? How about understanding the natives and making yourself understood by them? How about the delight of talking to your wife in a language none of those around will understand, especially to avoid an embarrassing situation before guests, or to say something in a crowd? The plea that one can read books in their original form ought never to be made by those who learned only to translate. He

translates, anyway, even when he is claiming most loudly that translation takes some of the flavor out of the book. And since he has to translate he would save time by getting a good translation, done by a person who makes that sort of work his business. Only those who can think to some degree in a foreign language get the benefit of reading books in the original.

And for those favored people who do visit a foreign land, their preliminary training in translation will be of little use. Try carrying on a written conversation with a policeman when you get lost. It is quite possible that you will discover, as I did once in Havana, that the policeman could neither read nor write. So, for those intending to make actual use of the language, the direct method is far more valuable.

I have found, too, that at the end of about a year and a half each method brings a class to about the same degree of facility in understanding the written language, which is, after all, the only possible test. Since the grammar method starts fast, it must follow that somewhere along the road it begins slowing down. By the end of the second year (considering average students), those taking the direct method seriously are far the more capable of handling the language. (I made very careful experiments with Chilean lads to determine this fact.) For them it is easy to shift to the translation method, if they have to, and get the benefits of it; but as I have observed many times, it is exceedingly difficult for students taught only translation to enter a direct method class and make headway.

At present I can test the result of the two methods in my advanced classes. Some of my pupils come from other colleges where they never did anything but translate; others are the product of the direct method used here throughout all language courses. The former are much slower in getting the content of a story or article. They cannot read aloud in Spanish and cannot after a single reading answer questions even if they are asked in English. They see mistakes more quickly, however, and in involved sentences their training in grammar gives them a slight advantage in puzzling out the meaning, provided they have plenty of time.

As for results, the pupil whom I consider the best I ever had was trained entirely by the translation method. Perhaps I am a bit prejudiced in my judgment, for I am married to her now. The pupil whom I should consider second in ability has had two years of

direct method grafted on to a year of the grammar method. And the third best is entirely a direct method product.

So we are back where we started. The method isn't everything. One painter with a single brush and ability can surpass a dullard with a hundred brushes and no eye for color, no matter who teaches them. The training, or lack of it, would not greatly change the final result.

However, some general differences stand out. Unquestionably in speed in conversation the direct method pupil has the advantage. The others have to pass through a double or triple process in thinking: Spanish to English, thinking in English, and answering after another translation.

And in the early days of a course, the direct method students get confidence in handling language because the little they know they know thoroughly. They can rearrange their work into a formal composition and make themselves think they are progressing. Unfortunately, however, as a result of their conceit, they are apt to stop working. Then later in the term they come around blaming the teacher for a poor foundation, instead of putting the blame on their own overconfidence.

It may be my imagination, but I have always found that a one o'clock class goes more smoothly when translation is being done than when the direct method is used. If this be true, it bears out the truth of the summing-up that I want to do, for it shows that when the brain is rather sluggish, translation does not suffer so much as recitations conducted in a foreign language.

Here, then, is the conclusion I reach after eight years of teaching:

The best way to get lazy or weak students to work is by the translation method.

For the brilliant, conscientious students, and for those who wish to learn a language for any purpose, there is nothing better than the direct method.

And for the average student—well, most of them don't want to learn it anyway, and so, not method, but common sense and a good teacher is the best for them.

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AN INQUIRY INTO THE COMMERCIAL VALUE CLAIMED FOR THE STUDY OF SPANISH

Due to the ever-increasing demand for instruction in Spanish in our schools, administrators and teachers are constantly being asked to prepare courses of study in the subject and to select textbook material to be used in administering the newly formulated courses. Using as a basis for such courses of study the courses already prepared for other modern foreign languages, teachers seem to have worked for the most part along traditional lines, with the occasional addition of some sort of superimposed work in commercial Spanish.

It should be obvious that no satisfactory course of study can be formulated for Spanish, or for any other subject, without scientific information as to the legitimate, achievable, ultimate objectives which should be sought in the teaching of that subject, the extent to which they are realizable, and the number of students for whom they are valid.

At the present time there does not seem to exist among educators any general agreement as to the actual values contained in the teaching of Spanish. Nor does there seem to be any generally accepted notion, even among teachers of Spanish, as to the relative importance of the values claimed for instruction in this subject, or the order in which these values should be sought. In view of the lack of any definite and comprehensive program of objectives, scientifically formulated and generally accepted by school executives and teachers of Spanish, it is not at all surprising if the means of achieving the aims of instruction in Spanish are not well standardized.

While the ultimate objectives claimed for the study of Spanish correspond more or less to those commonly claimed for the study of the other modern foreign languages, it is probably true that the greatly increased interest in Spanish during recent years has been due in part to the widespread belief that the subject has a special vocational value in connection with business relations, existing or potential, with the Spanish-speaking countries, particularly those of Latin America. This belief was strengthened during the war period, when, due to the inability of Europe to take care of her Spanish-American business, our exports to Latin America began to show a marked increase.

In view of the above-mentioned facts it has been the purpose of

this special study to single out from the rather long list of ultimate objectives claimed for the study of Spanish the so-called vocational value, as far as it concerns the use of the Spanish language in business relations, to attempt to gather from original sources reliable data bearing directly on this point, and to classify and tabulate the data secured in this manner. An effort has been made to secure information from prominent business men interested in foreign trade, who are in a position to speak with authority concerning the use of the Spanish language in business, the opportunities in business for Americans equipped with a usable knowledge of Spanish, the kind and extent of the knowledge of Spanish required in business relations with the Spanish-speaking countries, and the improvement of the results obtained from the teaching of Spanish in American schools.

From a list of approximately 1100 names 150 of the most prominent exporters and foreign trade experts were selected and the following brief questionnaire was sent to each one of them:

- I. In carrying on business with the Spanish-speaking countries a knowledge of the Spanish language is an asset:
 - (1) of negligible value
 - (2) of some value
 - (3) of great value(Please draw a line through terms which do not apply.)
- II. Are there special openings in business which offer attractive opportunities to young Americans equipped with a knowledge of Spanish? (Please answer above question "yes" or "no" if possible.)
- III. In the following list please check the ability or abilities required in business relations with the Spanish-speaking countries:
 - (1) ability to read Spanish
 - (2) ability to write Spanish
 - (3) ability to speak Spanish(Please double check the ability which you consider most important.)
- IV. What changes, if any, would you suggest as likely to improve the results obtained from the study of Spanish in American schools?

Of the 150 questionnaires sent out 115, or approximately 77%, were returned. It is of interest to note that many of the prominent men

to whom the questionnaires were sent wrote long letters in addition to filling out the questionnaires. This fact may indicate that these men have more than a casual interest in the subject of the inquiry.

The following tables show the results of the inquiry:

TABLE I

In carrying on business with the Spanish-speaking countries a knowledge of the Spanish language is an asset (1) of negligible value, (2) of some value, (3) of great value.

<i>Answer</i>	<i>Number answering</i>	<i>Per cent</i>
(1) of negligible value	0	0
(2) of some value	21	18
(3) of great value	94	82

TABLE II

Are there special openings in business which offer attractive opportunities to young Americans equipped with a knowledge of Spanish?

<i>Answer</i>	<i>Number answering</i>	<i>Per cent</i>
Yes	67	62
Qualified yes	20	18.5
No	5	4.5
Qualified no	16	15
No answer	7	

TABLE III

In the following list please check the ability or abilities required in business relations with the Spanish-speaking countries: 1. Ability to read Spanish. 2. Ability to write Spanish. 3. Ability to speak Spanish.

<i>Ability</i>	<i>Number answering</i>	<i>Per cent</i>
All three required	73	64.6
Speaking only required	15	13.3
Reading and speaking only required	8	7.1
Reading and writing only required	5	4.4
Writing only required	3	2.7
Reading only required	1	.9
None required	4	3.5
Indefinite answer	4	3.5
No answer	2	

In connection with the above table it is interesting to note that while 21 out of 115 did not consider a knowledge of Spanish of "great value" in carrying on business with the Spanish-speaking countries, and 21 out of 108 gave negative answers to the question as to whether there are special openings in business which offer attractive opportunities to young Americans equipped with a knowl-

edge of Spanish, not more than 10 out of the 113 who returned the questionnaire failed to say that some knowledge of Spanish is required in business relations with the Spanish-speaking countries.

TABLE IV

ABILITY OR ABILITIES CONSIDERED MOST IMPORTANT

<i>Ability or abilities</i>	<i>Number answering</i>	<i>Per cent</i>
Speaking most important	43	49
All three of equal importance	15	17
Reading most important	7	8
Reading and writing most important	5	6
Writing most important	4	5
Reading and speaking most important	2	2
Speaking most important if in Spanish-speaking country	1	1
<i>Order of importance of three abilities</i>		
Speaking, reading, writing	6	7
Reading, writing, speaking	2	2
Speaking, writing, reading	2	2
Reading, speaking, writing	1	1
No answer	27	

From the above table it will be noted that a total of 52 out of the 88 who answered this question, or approximately 60%, consider the ability to speak Spanish of the greatest importance from the standpoint of its possible use in business.

TABLE V

RELATIVE IMPORTANCE OF THE THREE ABILITIES

<i>Ability required</i>	<i>Number answering</i>	<i>Per cent</i>
1. Ability to read	87	76
2. Ability to write	81	70
3. Ability to speak	96	83

As far as the commercial value of Spanish is concerned, the figures found in the above table seem to justify the practice of including in the course of study instruction in reading, writing, and speaking the language.

Of the 115 who returned the questionnaire 66 offered suggestions for the improvement of the results obtained from the study of Spanish in American schools. In the following table an effort has been made to group the rather large number of suggestions offered under certain more or less general headings:

TABLE VI

<i>Suggestion</i>	<i>Number answering</i>	<i>Per cent</i>
1. More attention to conversation	23	35
2. Better teachers (natives preferred)	18	27
3. Make study more practical	10	15
4. Teach more commercial Spanish	8	12
5. Teach more facts about Spanish-American countries	7	11
6. Offer more Spanish in the schools	7	11
7. Sojourn in the foreign country	6	9
8. Additional contact or association with Spanish-speaking people	3	5
9. Exchange teachers with Latin America	1	1.5
10. Use better books	1	1.5
11. Use the natural method instead of grammar and translation method	1	1.5
12. Teach less theory	1	1.5

CONCLUSIONS

From the figures given in the above tables it would seem possible to draw the following conclusions:

1. A knowledge of the Spanish language is of definite value in carrying on business with the Spanish-speaking countries.

2. There are some openings in business which offer attractive opportunities to young Americans equipped with a knowledge of Spanish. To teach Spanish indiscriminately merely for the sake of its commercial value would not be advisable. On the other hand, it is probably safe to say that pupils of ability, particularly those who are already planning to enter the export business, should be given an opportunity to get even more Spanish than is now offered in American schools.

3. If a person is to be able to make the best possible use of a knowledge of Spanish in business relations, he must be able to speak, read, and write the language.

4. Of the three abilities mentioned above the ability to speak is the most important in the average case.

5. If a student is to be in a position to make the best possible use of a knowledge of Spanish in business relations, he must receive better, or at least different, instruction than is now usually given in American schools.

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NOTES AND NEWS

THE LOCAL CHAPTERS

NEW YORK CHAPTER. On May 9th in the Auditorium of International House on Riverside Drive an evening of entertainment and dancing with a capacity attendance was enjoyed. The first number was a group of four songs by the distinguished Chilean baritone, Leopoldo Gutiérrez, Miss Florence Palmer, accompanist. Señor Daniel Alomia Robles, the well-known restorer of the Imperial music of the Incas, gave an excellent summary of the characteristics of this music and followed his talk by the "Hymn to the Sun" on the piano, illustrating its weird, rhythmic qualities. This was followed by the "Jarabe Tapatio" danced in costume by Cristina and Luisa Pagés. The Tango Milonguita, an Argentine dance, was given by Señor Bargas and partner. The "Cuadro Flamenco" designed by Señora Rosario Muñoz de Morrison assisted by "El Flamenco," the well-known and able director of the Andalusian Academy of Dancing, (Jean Beaucaire) and a group of pupils, was an imposing number very much enjoyed.

The program ended, the orchestra from the Hotel Majestic furnished music for the dancing. Numerous Spanish Clubs sent delegations of members, and many distinguished residents of New York and vicinity attended. The planning and organization of the affair as a whole was due to the efforts of Miss Haymaker, head of the Department of Spanish at Adelphi College, and President of the New York Chapter.

The final meeting of the New York Chapter was held after the Annual Declamatory Contest in the auditorium of the Girls Commercial High School, Brooklyn, June 6th. After the conclusion of the contest a delicious luncheon was enjoyed and the following officers were elected for the coming year: President, Mrs. Emma B. Pennoch of George Washington High School; Vice-President, Miss Catherine Lois Haymaker of Adelphi College; Recording Secretary, Miss Katherine I. Davis, George Washington High School; Treasurer, Mr. Louis Berkowitz of Bushwick High School; Corresponding Secretary, Mr. Henry Greene of Morris High School. The financial report showed a balance of \$1,150 which speaks well for the careful direction of the staff officers and the success which attends the enthusiasm shown by the members of the Association.

LOS ANGELES CHAPTER. The last general meeting of the school year and the annual election of officers were held at the Southwest Museum on the morning of April 25, 1925.

Mr. Williams, Chairman of the Educational Committee, reported that a very enjoyable program of skits and monologues had been presented by the Spanish Clubs of the University of Southern California and the Southern Branch of the University of California on the evening of March 20th. An excellent address on the subject, "Algunos Problemas de la Literatura Española" was delivered by Professor José Pijoán of Pomona College. The A. A. T. S. also presented Señor Salvador Ordóñez of Mexico City who entertained the members with two piano selections at the general meeting of the Modern Language Association which was held after the luncheon.

The Executive Committee for the coming year is as follows: President, Miss Carol J. Dunlap, Jefferson High School, Los Angeles; Vice-President, Miss Ruth H. Frothingham, Santa Ana; Secretary, Miss Helen D. Snyder, Los Angeles High School; Treasurer, Miss Nanette B. Aiken, Lafayette Junior High School, Los Angeles; members-at-large, Miss Anna Krouse, U. S. Southern Branch; Professor R. E. Schulz, University of Southern California; Mr. C. Scott Williams, Hollywood High School.

TEXAS CHAPTER. This has been an unusually interesting and helpful year for the members of the A. A. T. S. At the October meeting Miss Helen Phipps, who will go to Madrid in September as the American Representative to the International Institute for Women, gave a resumé of the thesis she wrote at Columbia University for her doctor's degree and which deals with "Phases of the Agrarian Question in Mexico."

In November Dr. Lota Spell entertained the members of the Chapter with an interesting account of Mexican Libraries, with special emphasis on the Biblioteca Nacional in Mexico City, the Palafox Library at Puebla, and the old library at Guadalajara.

At the December meeting Miss Dorothy Schonas of the University of Texas read a paper on "Sor Juana Inez de la Cruz." This very interesting paper was based on original material in the famous García collection.

At the January meeting Mr. C. B. Qualia read his paper on "The French Sources of Bulwer Lytton's *Richelieu*" which he had delivered before the Modern Language Association in New York City last December. At the February meeting Dr. Clyde C. Glasscock's article on "Critical Notes on Palacio Valdés" was read. At the March meeting Mr. J. R. Spell read a paper on "The Mexican Feijoo, Lizardi," and at the April meeting Miss Lillian Wester gave an outline of her Master's thesis (University of Chicago, 1923), "The Cycle of Bernardo del Carpio's Plays." The May meeting is always of a social character.

COLUMBUS CHAPTER, OHIO. On the evening of March 12, 1925, Professor Federico de Onís of Columbia University and the University of Salamanca delivered, at the Ohio State University, a highly interesting and instructive talk illustrated by lantern slides, on the city and University of Salamanca. The following afternoon an enthusiastic audience heard him speak on "Benavente"; later the Columbus Chapter of the A. A. T. S. entertained at the Faculty Club with a dinner in honor of Professor de Onís who responded in an able manner with informal remarks on contemporary Spanish literature.

The May meeting of the Chapter was held at the Faculty Club on May 23, 1925. Other routine matters disposed of, the following officers were elected for the coming year: President, Dr. W. S. Hendrix, Ohio State University; Vice-President, Miss Clara Volk, South High School, Columbus, Ohio; Secretary-Treasurer, Miss Stella Reel, East High School, Columbus; Corresponding Secretary, T. R. Wiley, Ohio State University.

NORTHERN CALIFORNIA CHAPTER. This Chapter met in regular session in December during the annual Teacher's Institute. With the President, Mrs. Cornish, acting as Chairman, an interesting program was rendered. The Spanish consul, Señor José Jimeno, was the first speaker; this was followed by a philo-

logical discussion led by Professor Alfred Coester of Stanford University. Professor Buceta of the University of California spoke on the "Spanish novel of the Siglo de Oro." The meeting was brought to a close with the rendition in costume by the Spanish Glee Club of the Oakland Technical High School of a group of Spanish songs.

The annual May luncheon of the Northern California Chapter of the A. A. T. S. was held at the Fairmont Hotel in San Francisco. After interesting addresses by Dr. Hills and Dr. Morley of the University of California, and Professor Espinosa of Stanford, the following officers were elected: President, Mr. William Morton of the Lowell High School, San Francisco; Secretary-Treasurer, Miss Laura E. Holmes of the Horace Mann Junior High School of San Francisco.

Luncheon in honor of Professor and Mrs. Solalinde. For the first meeting of the year 1925-26 the Northern California Chapter organized a luncheon for Professor Antonio Garcia Solalinde and his wife at the Fairmont Hotel on Saturday, August 22nd. Professor Solalinde gave courses in Spanish at Stanford University during the summer quarter. Other guests at the banquet were the distinguished artists Moya del Pino, the copyist of the wonderful Cervantes collection that is now being exhibited in this country, Moré de la Torre, a Spanish sculptor of note, and the Spanish consul, Señor Jimeno. President Morton presided and after the dinner Professor Solalinde gave a brilliant talk on Spanish painters, especially on the art of Velázquez. He emphasized the realistic note in Velázquez, Goya, and Zuloaga and characterized this intense and sincere realism as the dominant note of Spanish art in general.

After the address of Professor Solalinde Señor Moya del Pino was asked to speak and in his charming manner explained that in Velázquez there is also an idealistic note and that this idealism of the great master he had tried to reproduce also.

The banquet ended with brief speeches by Señor Huidobro, the Chilean consul, Señor Jimeno, Professor Hills of the University of California, and others.

SAN JOAQUIN CHAPTER (California). The San Joaquin Chapter of the American Association of Teachers of Spanish met Saturday, May 9th, at the Fresno High School for the last meeting of this school year. The meeting took the form of a luncheon. Many teachers from the different parts of the valley were present. The session was called to order by the President, Guy B. Colburn of the Fresno State College. The Secretary and Treasurer, Mrs. Elide P. Eames, of the Fresno High School, read the minutes and gave the financial report of the year.

Dr. C. O. Mitchell, of Fresno, gave the principal address of the meeting, the main idea of his remarks being the tremendous task which presents itself nowadays to those interested in the Spanish language. The learning and teaching of the Spanish language, he said, should be with an idea of helpfulness, besides commerce and literature; and the teachers of Spanish can do a lot toward this end.

Then followed the election of officers for the ensuing year. Mrs. Elide P. Eames of the Fresno High School was elected President of the San Joaquin Chapter. Miss Ysabel Forker of Bakersfield Junior College was reelected Vice-

President. Mr. E. W. Gillis of Washington Junior High, Secretary-Treasurer.

The Chapter adjourned then to the dramatics room, where the following program was enjoyed by the members and their guests:

1. "Three Spanish Games," played and sung by the beginning class of Longfellow Junior High.

2. A song entitled "La Violetera," sung by Grace Azedian, a pupil of Fresno High.

3. A play, "Mañana de Sol," by Los Quinteros. The characters of the play were Alverna Stewart, Elizabeth Adkins, Henry Cano, and Archie Chrisman, all students of the Fresno High School.

4. A dance, "La Tarantella," by a class of girls from Washington Junior High, trained by Miss Mary Rieman, sponsor of the Folk Dancing Club.

5. Two Spanish songs from Technical High School, entitled "Morir por tu Amor," and "Las Golondrinas."

6. The State College dramatized a Spanish poem by Campoamor, entitled, "Quien Supiera Escribir," the characters being Miss Mary Sagstedder, and Charles Nowels.

7. "La Paloma" was sung by Miss Clara Eca da Silva, who accompanied herself on the guitar. She is a student of the State College and of the Evening School.

ARIZONA CHAPTER. The Arizona Chapter held a delightful meeting during University Week, May 9th, at Avalon, the home of the President, Miss Helen S. Nicholson. Under the title of "Our Spanish Past" Miss Mercedes Robles related several accounts of incidents connected with early days in Tucson, as related to her by her father, a pioneer. Miss Thelma Ochoa spoke of the early days when her grandfather settled in Tucson, and Mrs. P. M. Bogan read a paper on "Our Yesterdays" describing the old lost streets of the city and their musical Spanish names. Miss Nicholson read a paper prepared by Mrs. Frances Douglas de Kalb, the well-known Spanish translator on "Some Contemporary Writers of Spain," which was very much enjoyed by those fortunate enough to be present. After attempting to unravel puzzling names and unwind Spanish proverbs, delicious refreshments were served by the hostess and the meeting adjourned.

THE DENVER CHAPTER. The Denver Chapter of the American Association of Teachers of Spanish held its last meeting of the year on Saturday, May 9th, in the mountains at the Denver Motor Club. The affair was a combined reunion of the members of the Denver Chapter and those of the Como se dice Club of Denver at a luncheon. After the luncheon there was a musical program which consisted of vocal solos by Señora Deus and Señora Arévalo, and this was followed by addresses in Spanish by Dr. E. B. Renaud of the University of Denver, Mr. Rivas, and Professor Arévalo.

The following officers were elected for the coming year: President, Miss Agnes L. Blanck; Secretary, Miss Ruth F. Holzman; Treasurer, Miss Rosalie Edmiston.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL
TUCSON, ARIZONA

GENERAL EDUCATIONAL NEWS

Due to illness Mr. Lawrence A. Wilkins, the first president of our Association, was unable to teach at the University of Southern California during the summer. His place was taken by Professor Hendrix of Ohio State University.

Professor Oscar Russell of the University of Utah has resigned his post to accept a professorship at Ohio State University.

Professor Alfred Coester of Stanford University and Secretary-Treasurer of our national association is on leave of absence for the academic year 1925-26. He is at present in New York doing research work in the New York libraries to complete his work, *History of Argentine Literature*.

Professor George T. Northup of the University of Chicago announces the completion of his *History of Spanish Literature*.

Professor Tomás Navarro Tomás of the Centro de Estudios Históricos, Madrid, gave courses at the University of Porto Rico during the summer.

GEORGE WASHINGTON UNIVERSITY NOTES. The following appointments and promotions have recently been made at George Washington University, Washington, D. C.:

Merle Irving Protzman, Assistant Professor of Romance Languages; Ralph Baxter Foster, Assistant Professor of Romance Languages; James Christopher Corliss, instructor in Spanish; and Hector Lazo, instructor in Spanish. Professor Protzman spent the academic year 1923-24 in study and travel in France and Spain. Professor Foster is a former Rhodes scholar.

Joaquim de Siqueira Countinho, Professor of Portuguese, conducted courses in Portuguese during the summer at the University of Berlin and at the University of Coimbra.

Henry Grattan Doyle, Professor of Romance Languages, has an article in the English "Bulletin of Spanish Studies" on "Spanish Studies in the United States."

La Tertulia, the Spanish Club of North Central High School, Spokane, Washington, conducts a Spanish essay contest annually. A silver loving cup is offered as first prize and the Association medal as a second prize. The loving cup was won this year by Miss Marguerite Barth, who won the Association medal last year.

The University of Texas sends these interesting notes: Miss Lilia M. Casís, after a protracted illness, returned to her work for the spring term. Miss Nina Weisinger is working upon a series of South American texts. Her critical edition of "Un Servilón y un Liberalito" came from the press several weeks ago. Professor C. M. Montgomery returned from Madrid in time for the summer session. He spent the last year doing research work in Spain. Mr. C. B. Qualia will go to the Lubbock State Normal in September as head of the Modern Language Department there. Miss Stather Elliott, who has been acting as instructor at the university this year, will return to her former position in Alpine in June. Miss Edith Kelly had charge of the Spanish House at the University of Iowa during June and July of the summer session there.

From Madrid we have word that Dr. Homero Serís has been appointed "Colaborador del Centro de Estudios Históricos." During the summer vacation

Dr. Seris was in Dijon, France, where he was a member of the summer session faculty at the school conducted by the University of Dijon for foreigners.

Many Spanish teachers from the United States spent the summer in Madrid. Professors Marden, Kenniston, and House were there as early as May; Professor Philip H. Churchman of Clark University is also spending his sabbatical leave in Madrid. Miss Alice H. Bushee of Wellesley College, who has spent two years in Spain now, the first on sabbatical leave and the second in the *Colegio Internacional* for young ladies, where she has had charge of the work of reorganizing the courses of study and methods of teaching, returned in September to Wellesley College. Professor Marden had the good fortune to find and purchase from a secondhand bookstore in Madrid a valuable manuscript of Berceo. This contains "La Vida de San Millán" and other fragments. After photographing the manuscript in order to make the studies of it that he wished, Professor Marden donated the manuscript to the Spanish Academy.

LA ESCUELA DE VERANO in Mexico City. At the recent session of the summer school in Mexico City more than 400 American students were registered. The school this year was held in the Ribera de San Cosmo where it was found to be much easier of access, enjoyed ample room and modern school furniture. Under the able supervision of Mr. Tomás Montañón the new system of registration and administration made adjustments easy and expedited work in the courses offered. Many courses in Spanish for beginners and advanced pupils, in which the "Direct Method" prevailed, were offered. Dr. Gamboa gave interesting courses on the novel, Dr. Torre in drama, and Colín in Spanish-American literature. Silva, Villegas, Beteta, Villaseñor, and Pellecier, all brilliant young men, gave vivid word-pictures of the history and the social development of the Spanish-American peoples. Dr. Ramón Mena's lectures on the pre-Columbian period and its peoples were the most popular of all the courses. A novel addition to the curriculum was the work of three professors from William and Mary College, Virginia, who offered some regular courses in English literature to those who wanted credit in other than Spanish work. A popular course was "Técnica de la enseñanza del castellano como lengua extranjera," given by C. Scott Williams of Hollywood. Mr. Williams brought with him quite a number of essays and articles culled from the pages of *HISPANIA* and *The Modern Language Journal* which were used for revision and class comment, bringing out some lively discussions regarding both theories and methods.

Miss Brita Horner, teacher of Spanish in Jersey City, received the degree of Master of Letters from the faculty of the Universidad Nacional de México this summer. Miss Horner did her postgraduate work at the Escuela de Verano during preceding sessions and on this occasion presented her thesis on the subject "The Character of the Mexican People as Revealed in Their Literature."

NEW YORK. The Annual Declamatory Contest in Spanish sponsored by the New York Chapter of the A. A. T. S. was held in the auditorium of the Girls Commercial High School, Brooklyn, Saturday, June 6th. Miss Jennie Pizzicara of Wadleigh High School was awarded first place; Miss Frances Valenci, also of Wadleigh, and winner of the \$125 prize for high school pupils in the *La Prensa* national essay contest, was a close second. Musical selections were

rendered by Beatrice Kaplin, violin, of Eastern District High School; flute, Frances Hallinberg of the same school; piano, Mary Chaliz from the Girls Commercial High School. Winners in Class "B" who received prizes were: David P. Freeman, C. Cotsona, James Ferrugia, and William Friedman of De Witt Clinton High School; Adele Toebelman of Richmond High School; Florence Rutchek and Helen Taylor of Erasmus Hall High School; Edwin Locke of Boys High School; Alec Blecker of Morris High School; and Dominic Zullo of Curtis High School.

The Bureau de Información Pro-España recently opened at 41 Broad Street, New York City, by the International Telephone and Telegraph Corporation offers its services in securing material for the use of students and teachers interested in the study of Spain.

CALIFORNIA. At the recent annual election of the University of California (Alpha) chapter of Sigma Delta Pi (national Spanish honor society) the following officers were chosen: President, Leavitt O. Wright; Vice-President, Margaret I. Pyle; Secretary, Mary E. Stuart; Treasurer, Glenn I. Harris; Guardian of Insignia, W. Vernon Smith; Corresponding Secretary, Earl R. Hewitt, 2209 Bancroft Way, Berkeley. The society numbers the following as honorary members: Professors David P. Barrows, C. E. Chapman, E. C. Hills, S. G. Morley, H. I. Priestley, and Rudolph Scheyll; also Mrs. Beatrice Q. Cornish and Miss Maria Goddard. Chapters are thriving in the following institutions: the University of California, Missouri, Oregon, Maryland, Texas, and the College of Wooster, Ohio. At the University of Texas twenty new members were recently initiated.

It is the desire of the Mother Chapter to devote itself during this coming year to making known its aims and ideals in order to extend its influence, and at least double its national membership. It is of course evident that, by contrast with inclusive societies like the "Círculos Españoles," this organization is exclusive, serving as a goal toward which the college students shall aim through excellent scholarship and real devotion to Spanish letters.

LA CASA CERVANTES. The faculty and students of Spanish of the University of Wisconsin have just established a *casa española* to be known as La Casa Cervantes, thanks to the enthusiasm of Professor Joaquín Ortega of the Department of Romance Languages and the coöperation of Professor Antonio García Solalinde of the same department. The Casa Cervantes has received various gifts of money, books, and furniture and has begun to organize an important Spanish library. It will be the social center of students, faculty, and other persons in Madison interested in Spain and the Spanish language. Friends of Spanish are asked to contribute books or other materials that may be of interest to the Casa Cervantes. All gifts should be addressed to Professor Joaquín Ortega, in charge for the academic year 1925-26.

Mr. León Sanchez has just established a new Spanish bookstore at Calle Mayor 4, Madrid. He is especially anxious to receive orders from American teachers of Spanish and is highly recommended by our Spanish colleagues.

LA PRENSA PRIZE WINNERS. The following teachers of Spanish have won

the first, second, and third prizes, respectively, in the *La Prensa* prize contest open to teachers of Spanish in the secondary schools:

Mr. Ernest F. Herman, *Aims and Ideals of the Teacher of Spanish*, Knoxville High School, Knoxville, Tenn.

Mr. Roy L. Andrews, *The Use of Realia in the Spanish Class*, Rayen High School, Youngstown, Ohio.

Miss Louise Bomar, *Spanish in the High School Curricula*, Central High School, Fort Worth, Texas.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL
TUCSON, ARIZONA

PROFESSOR FITZ-GERALD NOW PROFESSOR OF ROMANCE PHILOLOGY. Dr. John D. Fitz-Gerald, one of our consulting editors, has been recently advanced from the Professorship of Spanish to the Professorship of Romance Philology at the University of Illinois, where he has been a distinguished figure in Romance scholarship for many years.

Few Romance scholars have had the broad training that Professor Fitz-Gerald has had in the general field of Romance Philology and general linguistics. He studied under Todd, Cohn, Jackson, Speranza, and Peck at Columbia; Sievers and Birch-Hirschfeldt at Leipzig; Tobler and Eric Schmidt at Berlin; Gaston Paris, Paul Meyer, Antoine Thomas, Picot, Le Franc, Morel-Fatio, and the Abbé Rousselot at Paris; Menéndez Pidal and Menéndez y Pelayo at Madrid. Professor Fitz-Gerald holds two titles from Paris, that of *Élève titulaire* and that of *Élève diplômé* of the *École Pratique des Hautes Études*, both of them in Romance Philology. In 1906 he received the degree of Doctor of Philosophy at Columbia in Romance Philology. The Royal Spanish Academy has honored Professor Fitz-Gerald with the title of *Miembro Correspondiente* and in 1922 he was honored by the King of Spain with the title of Knight-Commander of the Royal Order of Isabella the Catholic. In 1920 Syracuse University paid tribute to his scholarship by conferring upon him the honorary degree of Doctor of Letters.

The numerous scholarly publications of Professor Fitz-Gerald, written in French, German, and Spanish, as well as English, represent as many varied phases of the field of Romance Philology as does his wide training. In the oft-times ungrateful task of improving the teaching of the modern languages Professor Fitz-Gerald has been for many years one of the most prominent figures and his numerous articles on the pedagogical aspects of modern language teaching reveal the broad vision of the humanist and of the successful teacher.

Both Professor Fitz-Gerald and the University of Illinois are to be congratulated upon the new appointment.

A. M. E.

REVIEWS

Un Servilón y un Liberalito o Tres Almas de Dios, por Fernán Caballero.

Edited with Introduction, Notes, Direct-Method Exercises, and Vocabulary by Nina Lee Weisinger. The John C. Winston Company. Philadelphia, 1924.

This edition of Fernán Caballero's popular story is "designed for the end of the second year in high school or for beginning second-year college classes." It is based upon the text of Volume VII of the *Obras Completas* of Fernán Caballero, Madrid, 1906, and includes the letter by Aparisi y Guijarro which served as the prologue to the first edition of the novel in book form.

On the whole the editorial work has been carefully done. The weakest part of the book is the Introduction. It is an abstract of J. M. Asensio's essay, *Fernán Caballero y la novela contemporánea*,¹ and most of its ten paragraphs are guilty of direct errors of fact, of omissions of essentials, or of questionable statements. The reviewer appreciates how difficult it is to obtain the facts of Cecilia Böhl de Arrom's life and offers the following corrections in the hope that they may help put an end to some persistent misconceptions.

It would be difficult to prove that Cecilia's mother was "of noble birth" (p. XV, l. 5), for the only authentic reference² to her past says nothing concerning her birth and seems to indicate that her life had been a hard one.

Johann Nikolaus Böhl was named consul for Hamburg in 1802,³ not in 1805 (p. XV, l. 8).

Cecilia was not "the eldest of a family of five children" (p. XV, l. 12). She had only two sisters and one brother: Aurora (1799-1869), Juan (1801-1848), and Angela (1803-1876).⁴

The statements that Cecilia "spent her childhood travelling from place to place" (p. XV, l. 14) and that "about 1810 she was sent to Hamburg, where she remained two years studying German under the care of her paternal grandmother" (p. XV, ll. 15-17), need some modification. As is well known, she was born December 25, 1796, at Morges, Switzerland, while her parents were on their way north, and she was taken by them to Braunschweig and Hamburg in Germany. By November 20, 1797, however, the Böhls had returned to Chiclana in Spain. They made their home in this little village until the latter part of the following year when they moved to Cadiz.⁵ Late in 1805 Cecilia's father once more took his family to Germany where he had purchased the estate Görslow in Mecklenburg. Within a very short time his wife became discontented and she returned to Spain with Aurora and Angela. Cecilia and Juan remained in Germany with their father under the care of a

¹ *Obras Completas de Fernán Caballero*. Madrid, 1893, Vol. I.

² This is the reference found in *Versuch einer Lebensskizze von Johann Nikolaus Böhl von Faber. Nach seinen eigenen Briefen*. (Als Handschrift gedruckt). [Leipzig], 1858, p. 21.

³ *Ibid.*, p. 41.

⁴ Cf. Camille Pitillet: *Les premiers essais littéraires de Fernán Caballero* in *Bulletin Hispanique*. Bordeaux, IX (1907), pp. 80-81, and *Versuch*, etc., p. 31. The statement of *Versuch*, etc., that Juan was the youngest of the children is erroneous.

⁵ *Ibid.*, p. 31.

Belgian governess who grounded them in French. When this governess married, Cecilia was put into a *pension* at Hamburg. In August of 1812 Böhl's wife rejoined him and a year later the whole family returned to Cadiz. Cecilia, then, travelled during her first, her ninth, and her seventeenth years only. She remained in Germany from 1805 to 1813, during which time most of her schooling was in French. While her paternal grandmother, who lived in Hamburg, was very fond of her, it would be straining the point considerably to state that Cecilia learned German under her care.

The date and the exact circumstances of the death of Cecilia's first husband have never been published from any authentic source. According to Planell's service record filed at the military archives of Segovia, he died "de accidente repentino" at San Juan, Puerto Rico, July 24, 1817. Since Cecilia was married in April 1816, her husband did not die "the same year," (p. XV, l. 22.)

In 1822 (the date given on page XV, line 23, is, of course, a misprint) she was married a second time to Francisco Ruiz del Arco, Marqués de Arco Hermoso. Although she did begin her literary work in a desultory way during the years of her marriage with him, her palace at Seville at this time can hardly be called "a meeting place for all the young writers of that city" (p. XV, ll. 26-27) since she was not closely associated with the Sevillian literary group until after her residence there in 1857 when her reputation was made and her fame was spreading.

Fernán's third husband, Antonio Arrom de Ayala, committed suicide on April 14 (?), 1859,⁶ not 1858 (p. XVI, l. 1).

The remarks concerning Cecilia's later residences in Seville (p. XVI, l. 16 and ll. 20-24) are rather misleading. She lived in her apartment at the Alcázar from 1857 to 1870⁷ (not 1868) and when she left she was not *driven* away except by her own feelings of inconvenience and discomfort. From 1868 on she had been paying rent for her rooms. In 1870 she moved to Calle Monsalves, No. 7,⁸ and a year later⁹ to Calle Burgos, No. 14, which latter street now bears her famous pseudonym, Fernán Caballero.

In the collection of Fernán's letters published by Argüello,¹⁰ on pages 27 to 28, 31, and 164 to 166, there may be found some interesting information concerning the first appearance of *Un Servilón y un Liberalito* in the *Revista de Ciencias, Literatura y Artes*, Seville, 1855, which the editor might well have used. She would not then have repeated the mistake of writing *extranjera* for *estanquera* (see text, p. 14, l. 1), against which misprint Fernán herself protested in 1855.

⁶ A letter from Fernán to Antoine de Latour, dated May 31, 1859, the original of which is now in the unpublished Caballero-Latour Correspondence belonging to the University of Chicago, and a portion of which was published without any date in *Bulletin Hispanique*, Bordeaux, III, pp. 271-272 by Morel-Fatio, shows that Cecilia had not learned that her husband had died by his own hand until after May 10, 1859. In another letter, dated January 14, 1859, in this same collection, Cecilia states that Arrom left Seville for England on January 12, 1859.

⁷ Unpublished letters dated March 22, 1870, and June 25, 1870, of the Caballero-Latour Correspondence.

⁸ Cf. Second letter mentioned in note 7.

⁹ Cf. Unpublished letter of May 17-18, 1871, of Caballero-Latour Correspondence.

¹⁰ Argüello: *Epistolario de Fernán Caballero*. Barcelona, 1922.

The Notes are ample and to the point. The first one might profitably contain the information that Fermín de la Puente y Apecechea was Fernán's literary editor, in order to make clear to the student the *raison d'être* of the letter. Puente, too, as much as "the publishing houses" (p. XIX, l. 11) was the cause of Fernán's complaint "of the manner in which the language of her stories was mishandled." (p. XIX, ll. 13-14).

The Exercises are full and varied. The Vocabulary is accurate and quite complete. The following omissions have been noted: *hierbabuena*, p. 5, l. 6; *manita*, p. 39, l. 13; *apostatado*, p. 52, l. 24; *chus*, p. 59, l. 1. (This should have a separate entry).

A few misprints have been detected. They are as follows: p. XV, l. 23, for 1882 read 1822; p. XV, l. 25, for *del* read *de*; p. XIX, l. 20, for *Apodoca* read *Apodaca*; p. XXI, title, for *prologo* read *prólogo*; p. 2, l. 9, for *Anna* read *Ann*. The hyphen has been omitted in dividing *mediacaña*, p. 11, l. 12. The accent has been omitted from *oir*, p. XIV, last line, p. 39, l. 3, p. 77, l. 7, p. 83, l. 1, p. 95, l. 18; and from *reír*, p. 76, l. 18, p. 90, l. 26, p. 92, l. 26, p. 93, l. 14.

E. HERMAN HESPELT

ELMIRA COLLEGE
ELMIRA, N. Y.

First Spanish Reader, by Professors E. W. Olmstead, Ph.D., Litt.D. and E. H. Sirich, Ph.D., viii 258. November, 1924. Henry Holt and Company, New York.

The plan and purpose of this *First Spanish Reader* is based on the theory that (1) "the material should be written by Spanish writers and not manufactured by editors for classroom use"; (2) "the material should be so graded as to be suitable for both high school and college use"; and (3) "the stories should be interesting as stories."

First Spanish Reader is filled with all that is Spanish—grammar, modern diction, humour, pathos, romanticism, realism, etc. In Part I there is a series of humorous short-stories by Juan Valera and Fernán Caballero. To make it more palatable a few choice "refranes" and "acertijos" have been added. To get the real benefit of Part I, the students should be made to study it thoroughly and intensively, making them memorize some of the proverbs and making them also retell the stories in their own words. Part I has exercises which ought to be used. They consist of questions in Spanish, sentences in English for translation, and a set of words to be used in sentences.

Part II differs from Part I in that the stories are longer. These stories are extracts from the works of Pardo Bazán, Alarcón (Pedro Antonio de), Valera, Palacio Valdés, Baroja, "Clarín," Rubén Darío, Blasco Ibañez, and Heras. It has no exercises and no doubt is intended for mere translation and appreciation. The selection from Baroja has already appeared in *Antología de Cuentos Españoles*, edited by Professors Hill and Buceta in Heath's "Contemporary Texts." Baroja has written enough books so that instead of "Elizalde el Vagabundo" something else could have been reprinted.

It should be added that besides the Exercises, the Notes, and the Vocabulary, there have been added the biographical sketches of the authors whose selected works have been used.

The following corrections should be noted:

The syllabification of some words at the end of the line:—p. 63, l. 26. anti-spasmódico; p. 65, l. 16, car-retero; p. 68, l. 24, in-spirado; p. 129, l. 3, super-sticioso; p. 139, l. 5, incon-scientemente; and, p. 40, l. 21, color-adilla.

P. 29, l. 2 has *la* for *le*; p. 53, l. 20 *cononció* for *conoció*; p. 172, l. 11 *la* for *le*; p. 117, l. 7 *la* for *le*; p. 117, l. 13 *la* for *le*; p. 153, note 30, *siguisen* for *siguiesen*; p. 157, note 97, *aliente* for *aliento*; p. 157, note 111, says *un alma* for *una alma* (popular style, not sanctioned by the Spanish Academy), (sic). Concerning this I copy from the Academy: "Análogamente a lo que sucede con la forma femenina del artículo definido, el numeral o el indefinido *una* pierde a veces la *a* final ante palabra que empiece por *a* acentuada, y así se dice: *un alma*. Debe, sin embargo, preferirse, en general, *una*, para distinguir siempre la forma femenina de la masculina." (Sic. P. 43, paragraph 79, Section C of the Gramática de la Lengua Española por la Real Academia Española, Madrid, 1924, Perlado, Paez y Compañía.) P. 170, question 5 of El Cuervo, has *le* for *lo*; p. 176, question 2 of El Clima, has *bien humor* for *buen humor*.

FEDERICO SÁNCHEZ

UNIVERSITY OF MICHIGAN

Pronunciación inglesa facilitada. Escrito especialmente para personas de habla española, por Francis J. Walter, Profesor de Fonetica Inglesa de la Universidad Nacional de México. 29 pages.

This little pamphlet will be read with interest and profit by students of Spanish pronunciation because it presents from a different angle the facts which they are trying to master. One of the most instructive experiences which one can have in attempting to acquire the organic basis of the Spanish language is to listen to a Spaniard or Spanish-American who is attempting to learn English. In the classroom the student may hear a Spanish word, *izquierda*, for example, pronounced correctly by his teacher. He tries to imitate it, replaces the Spanish sounds by his own English sounds, and makes a total of some eight mistakes. If the teacher says, "No, not that way, this way," he replies either aloud or to himself, "I *did* pronounce it that way." And he believes he did for his ear is not trained to detect the differences. But if he hears a Spaniard attempt to pronounce an English word he immediately sees that something is radically wrong and if the mistakes are analyzed for him he is able to follow the explanations. For this reason practice in pronouncing English words as a Spaniard (who does not know English) would pronounce them is an extremely interesting, illuminating, and valuable device. Many teachers, however, will need to prepare such an exercise carefully before attempting to present it to the class. Nothing shows up a teacher's poor pronunciation more quickly than an attempt to illustrate the difference in pronunciation between such pairs as: too, *tú*; animal, *animal*; tall, *tal*;

elephant, *elefante*; pour, *por*; trace, *tres*; presto, *presto*; quarto, *cuarto*; etc. He cannot be said to be master of his organs of speech until he can do this.

Professor Walter's pamphlet has on its cover an interesting drawing which shows the analogy of the plan of the supraglottal passages to that of a loud-speaker. In his text he takes up in physiological order the English sounds which present the greatest difficulty to the Spanish-speaking learner of English. Eight cuts of the organs of speech showing the correct position for the English sound, and comparing this position with that of the nearest Spanish sound habitually used as a substitute, occur in the text. The sounds which he emphasizes as presenting the greatest difficulty to Spaniards are the vowel sounds of *slip* (not distinguished from *sleep*), *hat*, *coat*, *fun*; and the consonants *b*, *v*, *t*, *d*, *j*, *m* and *n*, *s*, *r*. There are copious exercises which will be found of value in teaching English to Spaniards and which teachers of Spanish may use as noted above at the end of the first paragraph, although this is not a part of Professor Walter's plan.

The pamphlet is intended for popular use. It does not claim to dispense with imitation, but merely to help student and teacher to work intelligently and to know what they should try to do. Its phonetic theory, as is proper, is not profound. The final paragraph says, "Éstas son, sucintamente, las principales dificultades que tienen las personas de habla española en la pronunciación de sonidos ingleses, vencidas las cuales, podrán hablar este idioma perfectamente." This is the natural and necessary thing to say in such a book, but of course it is not true. No amount of work on isolated sounds and words will accomplish the result in learning either English or Spanish. From beginning to end we must work to train the organs of speech to act as they should. Not position, but motion is the important thing. And phonetics does not stop with the mere formation of sounds. Until syllable division, linking, quantity, assimilation, stress, and intonation have been mastered, Professor Walter's last phrase will not be true of any language.

C. E. PARMENTER

THE UNIVERSITY OF CHICAGO

Méjico Peregrino; mejicanismos supervivientes en el inglés de Norte-américa, por Victoriano Salado Álvarez. Méjico, Museo Nacional de Arqueología, 1924. Two pesos.

On the occasion of his reception into the Mexican Academy the critic and novelist, Salado Álvarez, presented this interesting study (about 150 pages) of the Spanish words which, sometimes anglicized but more often unchanged, have come into use in the southwestern part of the United States.

After mentioning by way of introduction a number of words that came from Spain to England before the Nineteenth Century, such as *sherry*, *desperado*, *alligator* (el lagarto), *mosquito*, *armada*, *flotilla*, etc., the author takes up certain words (*maize*, *barbecue*, *tomato*, etc.) that seem to have come into English from Mexico and the Antilles before the contact of the two civilizations along the Rio Grande and on the Pacific Coast.

Then follow brief discussions of real importations from Mexico into the

southland and the far west, picturesque words that vividly recall the rough life of pioneer days: *bronco*, *mustang* (mesteño), *lariat* (la reata), *quirt* (here explained as from Mexican *cuarta*, "whip"), *lasso*, *chaps* (chaparreras), *tamale*, *ramoose*, *саккы*, *canyon*, *placer*, *alameda*, *mesquite*, *alfalfa*, and many more. In some instances the Spanish word is used with restricted significance; for instance, in the United States *sombrero* denotes a special sort of hat. Other words show extension, for example, "We will corral some of the ice cream" (*New York Times*). "The politicians tried to stampede (*estampida*) the voters."

More detailed treatment is given to *barbecue* (barbacoa) and, though it is not related to English, to *chingar*, a disreputable word which has over a score of meanings in various countries and which the author suggests may be derived from *zingaro*, "gipsy."

An appendix dealing with the name California cites a letter written by Cortés describing an island which he was planning to conquer as being populated exclusively by women, and since this description is very similar to the well-known passage about the imaginary "California" in Montalvo's "Las Sergas de Esplandián," published a few years before, the author concludes that it was Cortés who gave to the land this name which before had existed only in fiction.

The two lists of *Tejanismos* and *Californianismos* will impress the English-speaking reader as being altogether too inclusive. In California today people understand *adobe*, *arroyo*, *bonanza*, *corral*, *coyote*, *rancho*, *rodeo*, *sierra*, and *tule*. But would one Native Son in a thousand comprehend *manada*, *mangas*, *mecate*, *milpa*, *mochilas*, etc.? These words may be found in the tomes of Bancroft, but they have not been adopted into the English language.

Two hopes find expression in the essay: that the Spanish-speaking people of the Southwest form societies like those of the Alliance Française to keep alive their racial inheritance, and that the Spanish Academy admit to regular standing words which have long been widely used in the Americas.

GUY B. COLBURN

FRESNO, CALIFORNIA.

A New Folklore Journal. *Mexican Folkways* is the name of a new publication issued bi-monthly in Mexico City. It is dedicated to the study of Mexican folklore in all its branches and is a very welcome addition to the folklore journals now available. The editor of the new review is Miss Frances Toor, a graduate of the University of California and noted writer on Mexican history and traditions. The subscription price of the review is one dollar and twenty-five cents per year, and the address is Apartado 1994, Mexico, D. F.

The first number was published in June, 1925, and contains interesting articles in both English and Spanish by Manuel Gamio, Esperanza Velázquez Bringas, Luz Vera, Frances Toor, and others. In the second number, published in August, there is, among other interesting articles, one by Alfonso Toro, the director of the Museo Nacional de Mexico City, on *Las Morismas*, a traditional warlike play of Moors and Christians.

A. M. E.

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NOV 10 1925

VOLUME VIII

NOVEMBER 1925

NUMBER 5

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912

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HISPANIA

VOLUME VIII

November, 1925

NUMBER 5

THE MEXICAN NOVELA DE COSTUMBRES

In the study of the development of the novel as a literary form, the Mexican *novela de costumbres* presents some valuable points of interest. The fusion of the Spanish and the native Indian races has emphasized certain definite literary characteristics nourished in the life of the people.

The picaresque spirit which produced *Lazarillo de Tormes*, *Guzmán de Alfarache*, and *La Vida del Buscón* has its lineal descendant in Mexico in *El Periquillo Sarniento*, the first real Mexican novel. Published in 1816, its author, Fernández de Lizardi, commonly known by his pen name of "El Pensador Mexicano," voices the aspirations of a new Mexico eager to rid itself of unwholesome social, religious, and educational conditions. The book purports to contain the life reminiscences of a man born and reared in Mexico City, who writes the book to warn his children of the vices which surround them, that they may not fall into the errors from which he has suffered. Periquillo calls himself frankly a *pícaro*. "*Yo era un pícaro, y ya se ha dicho lo fácil que es que los pícaros engañen a los hombres de bien.*" His anecdotes give clear pictures of many features of the life of the times, touched with a pungent satire which, says Beristain, falls but little short of making the author a second Quevedo.

In scourging the weaknesses of the schools, he says that some are disorderly, with teachers who know but little, and others are like prisons, with teachers whose only method of instruction is the rod of chastisement. He pleads for a third type of schools with kindly and inspiring teachers, since "*Los niños son los monos de los viejos,*" a point which he emphasizes by the fable of the crawfish. The crawfish fathers urge their children to walk straight forward, and when the children ask to be shown how to do so, the fathers walk as usual, and the children can do no better than follow in the same awkward fashion.

Moral: Example is more efficacious than precept. When he studied Latin, Periquillo was forced to learn a quantity of rules, but he came to know only a wee bit of Virgil and nothing at all of Horace, Juvenal, and Tacitus.

Periquillo tells us how he learned to practice medicine with Dr. Purgante, who is clearly a near relative of Molière's Dr. Purgon in *Le Malade Imaginaire* and of the Dr. Sangredo of *Gil Blas*. As an apothecary, he dilutes the liquids in the shop with unboiled water, knowing that it will not be detected, since "*el médico que las receta, quizá no las conoce sino por nombre, y el enfermo que las toma las conoce menos.*"

Periquillo becomes a priest merely to escape becoming a soldier or learning a trade. These three occupations were the only ones open to a young man of the times. He learns, to his cost, that a priest, like a soldier, "*no ha de tener más voluntad que la de los superiores, a quienes ha de obedecer ciegamente.*" The author shows an unusual tolerance of other religions, since he allows his hero to say that in order to serve God one need not become a priest, but may do so by keeping God's holy law, whether in palaces, shops, streets, or even in Jewish synagogues or Moorish mosques.

Fernández de Lizardi criticizes the current type of dances, although he says, "*Bailar no es malo, lo malo es el modo con que se baila.*" Dances would be permissible if spirituous liquors were prohibited and dances should cease at midnight, for "*esta es una hora más que regular para irse a recoger cada uno a su casa.*" The didactic tendency of the author is also shown in his criticisms of gambling and of the penal laws of the country. He dares to speak with astonishing bluntness, and his criticisms are plainly constructive.

Close to the picaresque spirit, yet purely Mexican in flavor, is the spirit of adventure shown in descriptions of the life of *contrabandistas* and *bandidos*. A typical novel of this class is *Astucia, el Jefe de los Hermanos de la Hoja*, or *Los Charros Contrabandistas de la Rama*, written by Luis Inclán. The author characterizes the book as a "*novela histórica de costumbres mexicanas.*" The scenes are in the state of Michoacán during 1834 and the following years. Contraband traffic has become general, since the merchant, the landowner, and even the poor Indian *carbonero* try to avoid paying the special excise taxes, and all co-operate against the government officials. The hero of the novel sells whiskey until the jealousy of others betrays him to the tax officials, who seize his cargo, rob him of his mules, and place him in jail.

Having escaped with difficulty, he joins a band of *contrabandistas*, who deal in tobacco, and whose leader he soon becomes. The loyalty of the members of the band to one another, their methods of purchasing and selling tobacco, their heroism, and their social service to an overtaxed people are vividly depicted. Their rough, yet chivalrous, life has a decidedly romantic charm, which makes them appear like heroes to the common people. They are favored by the priests, for a tithe of their profits is given to them for charitable purposes. Finally a terrible battle occurs, in which all the *contrabandistas* are killed except the hero, Astucia. After a long imprisonment, Astucia escapes and becomes a "*jefe de la seguridad pública*," a solution very suggestive of the manner in which Porfirio Díaz later formed his *guardias rurales* from those who had previously been outlaws.

Another *novela de costumbres* dealing with banditry, very valuable for the study of the life of the times, is *Los Bandidos de Río Frio*, by Manuel Payno, a book of some seven hundred pages of adventure based upon historical facts. The real chief of the bandits was an official, Juan Yáñez, a friend of General López de Santa Ana. Luis González Obregón says that the characters are all typically Mexican.

The novel *El Zarco*, by Ignacio Manuel Altamirano, a native Indian author, is, according to the critic Francisco Sosa, like a historic document for veracity in describing the conditions which prevailed in the state of Morelos in the early sixties, when, after prolonged civil war, bandits and guerillas infested the country and harassed the simple, peace-loving people of the sugar plantations. Federico Gamboa says of this novel that it is "*muy mexicana, medularmente mexicana*."

Clemencia, another novel of Altamirano, deals with the loves of two young officers in the Mexican army at the time of the French intervention. The author, like a preacher, aims to make a sharp contrast between good and evil in these young men. Fernando Valle, the hero, pursued by fate, taciturn, sincere, and patriotic, is vividly contrasted to Enrique Flores, a Don Juan Tenorio, ambitious, and finally a traitor. It is a simple story, with occasional outspoken moral teachings, such as a priest might use to illustrate a sermon. Fernando is imbued with many of the characteristics of a Werther. The Indian's sad fatalism colors his whole life, even in moments brightened by hope. Having pardoned those who had wronged him, with the words "*en la otra vida no sufriré como aquí*," he dies a martyr to his love and to his country. Intense patriotism permeates the works of Altamirano, who, like his

personal friend, the great patriot Benito Juárez, was of pure Indian blood.

The patriotic spirit of Mexican authors is again shown in the novels of Juan Mateos, which are filled with historical details. *El Sol de Mayo*, *El Cerro de las Campanas*, *Sacerdote y Caudillo*, and *Los Insurgentes* are books which deal with the French invasion and the rule of Maximilian. The struggles of the liberals, who fought with slender resources against the conservatives and the French invaders, are presented with almost documentary accuracy. A number of despatches, proclamations, etc., are given verbatim. These books may be rightly considered source-books for historians.

How a revolution starts, grows, and its fateful results, find a vivid narrator in Emilio Rabasa, who wrote the novel *La Bola*. The personal rivalry and ambition of two men in a town is responsible for the outbreak. The ruling *jefe político* insults the former boss, and the latter rouses his partisans to action. *La Conciencia Pública*, the pilot of yellow journalism of the district, launches personal accusations against the *jefe*, and announces that the people have decided to break the chains of hateful tyranny and claim their rights. The *Plan Libertador* is outlined. It is stated that General Baraja is moving with several hundred men to attack the principal town of the district. Partisans of liberty are urged to join him. The *jefe político* at once gathers a forced levy of troops from among the young men of the town and exacts money from the well-to-do. Some escape to the mountains; others under suspicion are thrown into jail. Farmhouses are sacked and burned, stock stolen or killed. The psychology of rousing all the evil in man is clearly pictured. The hero says: "*Lo malo predominaba en mí, y sucedía que al encontrarme en el encendido elemento de las pasiones, inconscientemente me transformaba, nivelándose mi temperatura con la del aire que respiraba.*" The results are the success of the *revoltosos*, a change of government in the district, recognition by the central government, fathers and sons slain, houses and contents destroyed, fields devastated, woods burned, new taxes to pay the costs of the fighting, despair in the hearts of the suffering common people. And the people permit it and are the martyrs. "*La bola es hija de la ignorancia.*" The life of Mexico during the revolutions which have stirred the country since the time of Madero have their historian in Maqueo Castellanos, who has written *La Ruina de la Casona*.

Country life in Mexico is sympathetically presented in the novel *La Parcela*, by López-Portillo y Rojas, who was for many years the head of the Mexican Academy. At the beginning of the book a colorful background to the story is given by a description of luxuriant nature at dawn on a sugar plantation in the state of Jalisco, punctuated by the thousand noises of the sugar mill which grinds night and day. A dispute of neighboring *hacendados* over a parcel of land furnishes the motive for the action. The author shows the patriarchal relations of a plantation owner and his farmers, their fidelity to him, the political jealousy and intrigues of village officials, the struggles between honest and dishonest lawyers, and the venality of the judge sent to settle the case. There is great dramatic force in the character-study of the rival landowners, one harebrained, self-willed, and tyrannical, a tool of scheming lawyers; the other judicious, kindly, thoughtful, determined to preserve his rights. The strong portraits of individuals are much like those of Pereda. Humor and satire, quite in the manner of Dickens, illumine many a scene staged in protest against existing conditions, particularly in the administration of justice. The author was himself a lawyer and politician, and understood well the conditions he describes.

Village life in the mountains is described by Altamirano in *La Navidad en las Montañas*. The author's fondness for the mountains displays itself in almost poetic descriptions of idyllic scenes. The priest of the village is a model of patriotic devotion to the people. The love story of the two young people presented is like that of *Paul et Virginie*.

Romanticism has its representative in the Mexican *novela de costumbres* in the person of Rafael Delgado, the author of *La Calandria*, *Angelina*, etc., which deal with provincial customs. Delgado is an avowed admirer of Zorilla and Lamartine. The hero of *Angelina* often voices the author's sentiments. He is made to say: "*Bebí el germen pesimista en las fuentes románticas de Chateaubriand, en el Werther, en las cartas de Foscolo. He leído las obras de Leopardi y de Schopenhauer, y confieso que me son simpáticos, aunque no acepto sus ideas.*" There is ever a tragic note in his benevolent, resigned character. The book contains interesting descriptions of provincial journalism, a lawyer's office and his Indian clients, the *tertulia* of liberals (the author is a decided liberal), the *charro* ranchman, provincial fiestas, a Christmas *nacimiento*, etc. The young men of the time are represented as being patriotic, but not fond of political discussions;

they are tired of civil wars and want peace and justice for both victims and victors, a justice that may be the cradle of real liberty.

The social novel finds expression in the works of José T. de Cuéllar, known as Facundo, Angel de Campo, who wrote under the pen name of Micrós, and Federico Gamboa, the present head of the Mexican Academy. *La Linterna Mágica* of Cuéllar consists of a series of nine novels, canvases of customs of a Goya-like dash and vivacity, yet with occasional overheavy splashes of color. *Baile y Cochino* is a characteristic one of the series. It is as if the pen of another Figaro were sketching the attempt of a socially ambitious couple to enter high society. The *baile* discloses the *cochino* characteristics of the guests, and the whole affair ends in an orgy and the arrival of the police. The light of dawn falls on a scene of disorder and destruction hard to rival. Another one of this group of novels is called *Ensalada de Pollos*, truly an unsavory salad, since the young men are *pollos* of the *calavera* type. Like Padre Coloma in Spain, Cuéllar does not hesitate to slash vigorously in dissecting the society of the capital city.

Individuals rather than broad social problems are dealt with in Angel de Campo's *La Rumba* and in *La Sombra*. Federico Gamboa says that his works show decided influence of the spirit of both Charles Dickens and Daudet. He was certainly a keen observer, and the customs, places, and people described by him stand out as if under inspired flashes of sympathetic understanding. According to Peña y Reyes, everything in him is natural, sincere, and spontaneous.

Federico Gamboa may well be considered the outstanding Mexican novelist of the present time. Among his best-known works are *Santa*, *Suprema Ley*, *Metamorfosis*, *Reconquista*, and *La Llaga*. *Santa* is probably the most widely known of these. It treats of the life of a misled young woman, who, through shame, becomes a white slave and endures the horrors of the underworld, which the author depicts unflinchingly. The author pursues the problem in hand as unwaveringly as would Pérez Galdós. He rouses in the reader an ardent desire for social betterment, something to accomplish through love of humanity and love of God.

This rapid survey of the field of the Mexican *novela de costumbres* does not permit me to include a more extensive list of authors, some of whom may yet attain distinction. If the preceding information serves to arouse interest in Mexican novelists and to secure an appreciation of the value of their work in the study of the novel, the writer will feel that he has accomplished his purpose.

The Mexican novels offer us a fairly adequate mirror of the life of the people for the past one hundred years. One distinguishing characteristic of them is a fatalistic melancholy that is native to Mexican soil, and inherent in the Indian character. It is noticeable from Fernández de Lizardi to Federico Gamboa, and decidedly pronounced in the works of Inclán, Payno, Altamirano, Rabasa, and Delgado. The positive didactic inclination of the authors gives a predominantly serious tone to the Mexican novels, which have not been written merely to entertain. Outright sermonizing is fairly common, especially with Lizardi, Altamirano, and Rabasa. The authors are sociological missionaries, making use of the novel as the vehicle best adapted to secure a larger audience. Liberalism in politics, coupled with deep religious convictions and an ardent patriotism, makes the Mexican novelist a leader in a powerful appeal for sociological and moral progress.

ARTHUR R. SEYMOUR

UNIVERSITY OF ILLINOIS

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Even in the two-year high-school language course are found ample opportunities and means of employing the wide-awake teacher and the alert Hispanist, aside from technical values.

Many of the old and hackneyed means of carrying over values to the high-school pupil are giving way to more feasible plans of advancing the needed fundamentals.

Modifications of the direct method can be found as surely as they are sought, if the seeker probe into the situation for a recipe to follow in the "sugar-coating" of the principles involved. And until attainment tests in language work be adequately advanced, all teachers must labor with the aim in mind of reserving material to pass on to others in similar situations and circumstances.

Some material the writer has found helpful, although of necessity original, will be here set forth, with its primal aims, in the hope of strengthening some vagrant aspiration to make Spanish the vital part of the curriculum it must some day be with our collaborators as well as with our executives.

In the early weeks of beginning Spanish, all terror vanished for the students as well as the teacher by a simple pre-introductory period in the first-year work thus: Posters of uncut bristol board with highly colored advertisements of seasonable fruits and vegetables make a combination palatable to the pupil hungry for actual contact with workable knowledge usually not found in texts. The question *¿Qué es esto?* varied with the position of questioner and student, once the gender and article association becomes fixed, supplies not only basic drill in names of familiar fruits and other edibles as used, but lays adequate foundation for the demonstratives in their turn.

The normal sequence of articles then comes to the objects in the classroom, which assume new interest when designated by the Spanish name. Plural forms and numerals, and later the conjugation of verbs (for example, "*tomar*," "*comer*," "*abrir*," and later "*tener*," "*querer*," etc.) evolve from constant use of classroom paraphernalia.

In the course of events the writer was thrust, as the language teacher always is in time of stress and crowded conditions, into the school cafeteria for classes. Unusual opportunity presented itself in a manner so gratifying that it more than overbalanced the disappointment of having neither a place to write nor classroom apparatus to utilize. For here were trays, silverware, glassware, porcelain, even kitchen utensils, to use in sentence and phrase work.

Another time when delay in textbooks made imperative a novel class procedure, a celluloid menagerie furnished typical amusement of a very constructive nature. The student learned in a much more retentive fashion the connection between "*perro*" and "*ladrar*," etc., than would have been possible with ever so much more and harder practice with less of the realism. Parts of the body were memorized by paper figures whose detachable "*brazos*," "*cabezas*," etc., made the association much more accurate than by either reading or individual attempts at illustrations.

A vocabulary used is worth dozens of lexicons accessible only between the covers of a book or on library shelves. And a running start of vocabulary drill is more surely acquired by use aside from any book than immediate acquaintance with texts before the sounds are firmly or habitually fixed in the aural and visual experience of the pupils.

After four to eight weeks of the foregoing type of presentation, growing normally from word-study to phrases, idiomatic expressions, and later full sentence drills, some accurate textbook placed in the hands of the pupils becomes more than a maze of forms. The full sentences may be varied by interrogative and negative forms, inversion of subject, etc., insertion of "*no*" and other typical linguistic traits of the language, thereby becoming a habit of locution even before seeing the printed or written sounds.

Where the writer has been consulted, she has always expressed a preference for the book that has no vocabulary presented as *such* other than the one used in the lesson by a sequence of actions to be enacted by the teacher for the class before the book presentation. Persons less favorable to the direct method might alter many of these opinions.

Reading in the first year presented an incongruity for a number of years, until the varied possibilities of reading material simple enough for beginners was diligently searched for and discovered. Reading

to and for the students has a desirable psychological effect in the proportion of the plasticity of the minds dealt with, and the third reading can quite properly be done by the children themselves with surprising accuracy of intonation and each time an added naturalness of expression, elision, and always increasing appreciation of the vocabulary presented. Children actually learn to think in Spanish if association and grouping of phrase meanings is presented to them in place of the daily Spanish-English or English-Spanish vocabulary of word-lists.

Variation of memory work in idiomatic expressions and phrases can be made interesting if not intricate in the selection of phrases and sentences from the nearest English equivalent to be found by the pupils in the text studied. A youngster who has not been drilled in the constant method of "*¿Qué quiere decir en inglés . . . ?*" finds real pleasure in the newer one of "*¿Cómo se dice . . . ?*" with an applied form or some minor alteration from the original as found in the lesson of the day.

Many lessons afford opportunity for short oral composition, subject to the alteration of form or combination by either the teacher or alert students in the class on some word found in the text of the day's work. It has truly been the experience of the writer to hear quite commendable oral compositions upon words like "*carrizal*," "*jefe*," etc., from actual association with the work of the day in reading in the first year.

Later combinations of pictures on the topics earlier discussed can be arranged by either teacher or pupils, and brief reviews may precede the regular work of the day. Or "*true-false*" tests may be arranged from material adapted to the content of the lesson similarly.

Characters of stories may be presented from magazine picturizations, and in this the children's ingenuity often exceeds the expectation of the most farsighted teacher. Drawings to illustrate favorite passages often enhance the interest over a particularly dry or difficult assignment.

Dramatizations, when not too reliant upon the text and therefore literal forms, give younger pupils a gratifying chance to possess the story under consideration.

Spelling contests of various words that afford particular stumbling spots in the reading give vent to memorizing sound combinations unfamiliar in English, and furnish background for orthographic alterations to follow. This to be in Spanish, of course.

Games may be originated to fit the story under discussion. If an animal story is used, one may derive practice from retelling from the animal's point of view. If a fairy story, one may transform everyday background into usable setting for guessing games and question and answer games, dependent upon the story material of the day's lesson for correct reply.

Written work progresses at a much more rapid rate when the child thinks in the medium of Spanish, instead of doing the day's lesson in a roundabout way.

Many lessons afford opportunity for two- to three-minute oral compositions on words of the day's reading. It has been the reader's pleasure, no doubt, as the writer's, to listen to original construction of two or three minutes' duration that on account of its peculiar appeal to the student forced repeated research through the associated words of the same lesson.

Other methods of fixing the work in the minds of the students are found in written and memory work later in the term. When a student has been reading the Spanish without much refreshment, he often has no incentive for continued oral practice without false impetus, and the writer has given Spanish phrases to be found in the new assignment which the child is then keyed to search for in his advance study. Or the English words comprising new idiomatic phrases to be found in the lesson, arranged in consecutive order so as to facilitate practice and do away with the necessity of too much vocabulary or dictionary work, prove equally helpful.

Occasional work on short sentence construction, changing only slightly the original, interests children and will result in nearly perfect use of phrases in the lesson. And if care is employed in the blackboard work one may inspire quite as natural acquisition of Spanish conversation as by basing the work entirely upon oral drill. It is often more than simply competitive expression that results if two children are assigned the same sentence for board work; by either one dictating, subject to the other's suggestions, or both writing and the suggestions and corrections coming from the class later. Sometimes entire chapter reviews in Spanish have been done in simplified manner by the first- as well as second-year students with very little verbatim material and resulting in remarkably few errors by the following method of assignment. After making an assignment of complete oral review over a certain well-studied section of the text being read, the writer has asked for ten or more sentences that carry the main thoughts

of the day's lesson. These may be sought in Spanish, transcribed to English for dictation in Spanish, or given entirely in English and identified with the Spanish in the text. The next logical assignment is rewriting the portion covered by review in a limited number of words. If proper emphasis has been placed upon the importance of sentence order and brevity, few errors are likely to be encountered in this preparation. When alternate work is advisable, the writer has assigned two or three children to certain paragraphs of the review, and splendid paraphrasing is done in Spanish, thereby furnishing drill and practice and in a manner novel enough to give permanent results. Blackboard paraphrasing is always advantageous after a thorough review of any section read, because all the class members may profit by the corrections made before them.

Limitations of space and time in a paper of this type are much more readily acclaimed than are limitations of attainment in even first- and second-year Spanish classes under the direction and supervision of an instructor ready and willing to search in original and untried, as well as proved, methods of accomplishment. And granted the willing heart, the steadfast mind, and the guiding hand, no teacher will need to recognize or regret failure, even with classes of average linguistic aptitude.

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SOBRE EL ROMANTICISMO PARALELO ENTRE MUSSET Y ESPRONCEDA

En el estudiado y siempre impreciso romanticismo poético, existen anomalías no siempre explicadas al tratar de los detalles comparativos entre escritores de diversos pueblos. Después de haber convenido en una serie de tópicos comunes, el crítico se ve perplejo para examinar lo que pudieran ser distintivos de lo romántico y que no son, sino mas bien, genialidades particulares o temperamentos de un escritor. En el caso que nos ocupa, no estará por demás afirmar que las reglas clasificadoras de lo verdaderamente romántico son vagas a pesar de ser bien precisas. Paradoja, es ley, en esta materia. Y son vagas porque las notas sobresalientemente románticas han sido señaladas con vistas a la *libertad de expresión* del sentimiento poético; a la acumulación de *sentimientos ancestrales*; a la *lucha contra el academismo*; a la *revolución de las ideas*; a la formación de la *libertad política* de los pueblos; al *aristocratismo* individual; y a otras múltiples causas complejas que hacen historiar los orígenes particulares del Romanticismo en cada nación. Pero a pasar de estos sinnúmeros detalles, el fundamento más serio del carácter romántico de la literatura, pudiera precisarse en algo que no ha sido dicho todavía por los innumerables críticos. Creemos que el origen radical de esta escuela literaria (que no ha sido extinguida aun) está en la *evolución* del lenguaje hacia las más abiertas formas de expresión.

Bastan unas simples ojeadas históricas para ver en todas las naciones de gran literatura, como las formas y escuelas poéticas se han sucedido con perfecta lógica y todas ellas han pasado como sombras. El mismo Siglo de Oro español no fué sino una cantera de explotación de diversas tonalidades y que explotaron muchas literaturas europeas, y que, sin embargo, este siglo de oro, al igual de la época rabelesiana, pasó para no volver, porque si bien el nervio literario era fundamental, la forma fué transitoria como todas las formas. Mas, al presentarse *mágicamente* el Romanticismo, lo hizo como una aurora novísima que lo ofuscó todo. La multiplicación de escritores es uno de los milagros creados por esta fase del arte literario. Y es, porque daba amplio campo de desenvolvimiento a la personalidad; el imperativo categórico del espíritu personal y del sentimiento afectivo — mas bien — era el rey. Toda imitación, en adelante, se hacía más tolerable, porque sufría un contacto con el sentimiento uni-

versal. Hasta esta época, la grande literatura tenía una pátina de lecciones de *dómine*. Por esto, al estudiar el Romanticismo, vemos que, el elemento sajón-inglés aportó las características más fundamentales a la nueva escuela, porque el individualismo es en esta raza la base de todo su desenvolvimiento histórico, como corolario de su ínsula geográfica; en la llanura de Francia, este Romanticismo fué de índole más colectivo, más social, si se quiere, efecto de los resultados históricos de más labor de congruencias en todos los órdenes de la vida.

Allende el Rhin, el Romanticismo tomó una forma más sabia y también más taciturna: los germanos salieron inopinadamente de las tinieblas de la Edad Media al Renacimiento: su romanticismo era corteza sentimental con un fiero burgrave en el corazón. Respecto de Italia, bastaría repasar todos los elementos precursores de lo romántico para ver como las luchas aristocráticas de familias fermentaron los anhelos políticos: el Dante mismo no es sino un producto de estos fundamentos de la ansiedad itálica; y si a la misma *Divina Comedia* quitasen su parte lírica, no quedaría de esta obra más que un libelo político: la sorda lucha de güelfos y gibelinos. En cuanto a España, el aislamiento relativo de los Pirineos dió al impulso romántico un carácter completamente distinto de los demás pueblos: la característica de este sentimientos es el *selvatismo* personal, la pasión por antonomasia. España no podía y no podrá producir nunca literaturas equilibradas; no existen términos medios. Por la contextura geográfica de un país se puede deducir siempre su espiritualidad. España, a la inversa de Francia — en donde se puede considerar este país como uniforme — tiene una diversidad de regiones señaladas con distintivos particulares: en este punto de la cuestión, el espíritu literario tiende a lo exaltado de la forma, y al tomar influencias extrañas, las reabsorbe y las moldea de nuevo bajo el imperativo de la pasión humana.

Sean estas breves disquisiciones como preámbulo acerca de los dos grandes poetas de uno y otro lado del Pirineo, en los cuales como gran contraste resaltan en Espronceda, la *pasionalidad* y en Musset la *gracia*. Esta gracia de Musset es una herencia del lenguaje, de un lenguaje batido a fuerza de cultura, de escuela y de delicadeza latinas. Los vapores de la Provenza filtraron suma elasticidad en la savia carlovingia. Por el contrario, la vida española del Renacimiento, en contacto con Italia, con América, con Asia, y con todo el mundo, filtró la aventure de toda índole personal y de raza en su literatura; y al formarse las primeras brumas románticas, cristalizaron en temperamentos de pasión y de energía como Espronceda, el más alto repre-

sentante del romanticismo español, y si no se le concediese este título, el más independiente, por lo menos.

Espronceda y Musset forman una pareja completa; Espronceda es un temperamento macho y Musset es sensitivamente femenino. Basta observar sus vidas que son el nomenclatur de todas sus ansias y el espejo de sus caracteres. Cuatro simples rasgos sobre un mismo tema bastan a demostrarlo. Este tema es el amor por la mujer. Analizado este punto capital en un literato, no falla nunca la crítica sobre un escritor romántico. Musset iba de amante en amante como una mariposa; el amor con Jorge Sanol tuvo un principio en la avaricia del común editor de las obras de ambos. Sabido es como su editor procuró que los dos poetas coincidiesen juntos en las butacas de un teatro, sabiendo de antemano que sus temperamentos y la *pose* literaria obrarían lo restante. Bien es verdad que este detalle parecerá nimio a un crítico serio, pero se reconocerá también que tiene una artificiosidad de principio y extraña a las intenciones del poeta; y el poeta, como en muchas otras ocasiones de su vida, se dejó llevar muy a gusto. Esto, para explicar hasta que extremo era Musset un temperamento femenino por su pasividad. Por lo demás, está visto en todas las explosiones amoratorias del poeta francés que, su sentimiento del amor era una exaltación de lo que con tanta ansia buscaba y jamás había encontrado. Ello le llevó a considerarse un verdadero Jeremías lírico, y los surtidores de sus notas lloronas eran cheques para apagar las desgarraduras de su corazón. Hablamos de estos detalles en un sentido muy genérico. En cambio, Espronceda, no tuvo más que una verdadera pasión de amor que jamás fué mezclada con pretexto de ninguna *entente* literaria. Teresa, la amante de Espronceda, fué una mujer aristocrática, sí, pero que cayó en la más baja abyección, y que sólo hasta este momento es cuando su poeta entona el más ardiente cántico. Pero, una y no más. Se ve aquí, en este detalle, la decepción amarga ante el único y exaltado amor de una vida; no el vagar de mariposeo donjuanesco que caracterizó al pobre Musset. Pero esto es, porque el sentimiento esproncediano es toda una aventura de independencia poética, y el sentimiento *mussetienne* es una confabulación con la librería; la Musa de Espronceda es cruel, pero esta crueldad con que le hiere lleva un bálsamo de gloria inconfundible con ninguna otra, porque tiene una personalidad masculina intransferible; en Musset, por el contrario, parece que las Musas después de atormentarle, lanzándole en las ondas de la elegía, rien a espaldas suyas ante su tricordio y su espadín de académico. Es otro hecho, simplemente, el que consignamos. Con todo ello no hemos expresado más que un fundamento

autóctono del romanticismo en ambos poetas, fundamento que es ley de la vida y de toda expresión artística.

Por otra parte, en este paralelo, la vida entera de Musset se reduce a producir, producir, y producir; cumplir los requisitos de un gran escritor; cumplir los compromisos con los prestamistas de dinero. Claro está que es un mérito en Musset llenar estas necesidades y conservar su puesto como poeta de élite romántica; mas en Espronceda el batir de su pluma es solamente ante un dolor o ante una inspiración del momento, pero todo espontáneo y sin compromisos literarios. Las condiciones del suelo patrio de ambos poetas eran también muy distintas: en España había que derrotar y enterrar el absolutismo; en Francia, todas las revoluciones o tendencias políticas no eran sino últimos brochazos de la gran *limpia* de la Revolución de los Derechos del Hombre. Este es otro detalle para demostrar que la situación histórica de España hizo de Espronceda una lira de libertador político y social. Su canto a los *Cosacos del desierto* es una profecía que está incitando a la Rusia actual, como su *Canción del Pirata* es la más grande y bella de las rebeldías. Espronceda no hubiese cantado jamás la piratería que se alberga en un submarino; ¡no! cantó tanto en una, como en otra poesía, la bravura, el ímpetu, la valentía, el coraje, y la generosidad personal; en una palabra, la fuerza; pero dando a estos valores la expresión más hermosa de la libertad humana, sin trabas, ni leyes, ni códigos; una libertad que se burla del hombre civilizado; pobre hombre víctima de los bandidos creadores de la ley tiránica. Era Espronceda en este aspecto un impulsivo por virtud estética, un tirano de sí mismo, en una palabra.

En Alfred de Musset no hay un canto de este género: pudiéramos decir que el matiz de sus poesías es violeta así como en Espronceda es rojo. Esto es efecto únicamente del temperamento del hombre y de la herencia literaria del escritor. Musset, a la inversa de Espronceda, quiere parecer siempre como un clásico, ¡él, que siempre se consideró un *dandy*! ¿Y eran por ventura *dandies* los griegos inmortales? Echemos un velo en este punto por no herir susceptibilidades gálicas. Hay mucho *pastiche* en la poesía de Alfred de Musset. Reconociendo lo exquisito y delicado de sus pensamientos y de su forma e instinto poéticos, al compararle con Espronceda es lo mismo que si comparáramos a una delicada rosa con un arbusto. Esto solo bastaría para explicar las diversas entonaciones que adoptó el Romanticismo en países tan próximos y tan distantes sin embargo en su espíritu poético. Es verdad que existe una regla universal de lo romántico-literario, pero sus formas son múltiples y el caso comparativo Musset-Espronceda,

es uno de muchos para testificarlo. Otro ejemplo de comparación nos lo dan *Las Noches* de Musset. Se ve en este poema la comprensión del sentimiento universal de las cosas y de la vida de estas cosas; hay filosofía tamizada, anhelo de volar y vuelo efectivo; suavidad de expresión, suspiros de un niño más que de un hombre, y ante todas las cosas, el sentimiento de la Naturaleza visto a través de toda la herencia de los románticos. Paisaje del espíritu, es la frase que se nos ocurre. Y con todo esto, además, bellas delicadezas, sonoridades medidas muy reflexivamente y largas descripciones; el poeta interroga, medita, diserta — bella academia de romanticismo. Pero esto es, como insinuamos, pura herencia. Musset es un poeta por herencia refleja, mientras que Espronceda ni en el fondo ni en la forma tiene precedentes, porque si alguno se le quisiera señalar, lo ahogaría con la expansión de su voz, de su onomatopeya, y de su libertad selvática. Espronceda jamás podría escribir más *noches* tan reflexivas y tan — repetimos — aparentemente académicas. Una composición lírica de Espronceda titulada *Serenata* tiene en sí todo el perfume de la primavera, dentro de la pura sencillez de forma. Las otras *noches* que Espronceda canta son *otra* cosa muy distinta. Bastan las memorables que describe en *El Estudiante de Salamanca*, llena de una rica variedad de forma y de estirpe lírica, para comprender la diferencia inmensa que separa a ambos poetas en el terreno de las comparaciones. Claro está que cada país sólo puede comprender bien sus propios poetas, pero quiero observar que la poesía en Musset, dentro de todas sus bellezas, es un arte de estudio, y en Espronceda es un arte de genialidad indócil; la del poeta francés está dejando traslucir el corazón en una penumbra misteriosa; en la del español, se ve el corazón sangrando trágicamente y pidiendo la venganza de Dios; el uno es un iris y el otro de todo un color. Por esto, al estudiarles se renuevan y plantean las múltiples fases del romanticismo, que a decir verdad, fué un ciclo poético de indefinidas caras, un diamante que todavía está produciendo destellos cuando sale a luz un poeta original; este Romanticismo tan castigado hoy por la crítica de algunos escritores tiene la fuerza de persistir por virtud de sus bellas vaguedades e incoherencias que hacen de la palabra *romántico* algo consustancial con el propio sentimiento. Y, tanto en Musset como en Espronceda, este sentimiento está, diversificado, en el uno, por la homogeneidad del espíritu francés, y en el otro, por la variada singularidad del carácter español.

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THE RELATIVE FREQUENCY OF THE SUBJUNCTIVE FORMS IN *-SE* AND *-RA*

A feature peculiar to the Spanish language is the imperfect subjunctive in *-ra*. It is ordinarily presented as an alternate for the form in *-se*, although it is used also as a substitute for the *-ría* form, and occasionally in its original sense as a pluperfect indicative. Discussion of the last-mentioned uses shall be barely touched on here. In this article the writer wishes to present some facts which challenge a current statement relative to the question suggested in the headline above.

En los casos en que es indiferente el uso de las dos, ha tomado creces entre los españoles el uso de la forma en *se*, y aun pudiera decirse que tiende a hacer desaparecer la en *ra*; por el contrario en América (a lo menos en Colombia) es de raro uso la en *se* en la habla ordinaria y en lo escrito solo la emplean los que imitan adrede el lenguaje de libros españoles.¹

Statements so similar to the above that they need not be repeated may be found in the works of Bello himself, of Ramsey, and of Hills and Ford. Judging from personal interviews, they seem to be accepted without question by teachers of Spanish. As an interrogation to such statements, permit me to present the following statistical result obtained from four dramatic works of modern Castile:

26 forms in *-se*

172 *-ra* forms exchangeable with the *-se* forms.

It may be well to complement this with the statement that there were found in these four works 119 conditional forms in *-ría*, eight *-ría* forms expressing past probability, and ten cases of the *-ría* form used as a past-preterite indicative, as in the sentence, *El dijo que vendría*. There were 57 cases of the *-ra* form used as a substitute for the conditional *-ría* form, but no cases of *-ra* used to substitute for the *-ría* of past probability or past-preterite indicative use, and no cases of the *-ra* form used in its original pluperfect indicative sense.

The works serving as a basis for this investigation were Benavente's *Los Intereses Creados*, Quinteros' *Doña Clarines*, Galdos' *Mariucha*, and Sierra's *Canción de Cuna*. The works of these men have met with unquestioned popularity in the Spanish capital, and, it is assumed here, bear the impress of popular speech. At the same

¹ Cuervo: *Notas a la Gramática de Bello*, nota 94.

time, these works have been considered of sufficiently classical nature to be placed in the North American classroom. They are prose dramas and thus unaffected by the exigencies of poetic construction. They should constitute the representative type of twentieth-century Castilian linguistic expression.

To supplement the foregoing results an investigation was made of the forms under question in Ricardo León's *Casta de Hidalgos*, Concha Espina's *El Metal de los Muertos*, and Pio Baroja's *Las Tragedias Grotescas*. These are all novels of the last few years, the first-mentioned author being a member of the Real Academia Española. All are in substantial agreement as to their use of *-se* and its alternative form, there being

195 *-se* forms

260 *-ra* forms exchangeable with the *-se* form.

There is seen in this last count an increase in the relative number of *-se* forms as against their *-ra* substitutes, although the latter maintains the lead. This change is probably due to literary and grammatical tradition. Our dramatists put modern forms into the mouths of their actors. Our novelists can be more formal and traditional in their usages without seeming oddly old-fashioned. Taking the mass of Spanish prose from the beginning of the modern age to the present time and averaging all periods together, the *-se* form is, without doubt, the most frequent. A Spanish reader containing 253 large pages of selections from 40 Peninsula writers of the nineteenth and late eighteenth centuries was subject to a test. There resulted 411 forms in *-sc*, *-ra*, and *-ría*, of which 38 per cent were in *-se*, and 30 per cent in *-ra* forms to be divided as substitutes for *-se* and *-ría* forms, of which latter there were 32 per cent of the total number of 411 forms. Without further analysis we see the predominance of the *-se* forms here. The South American, Blest Gana, in his *El Pago de las Dudas*, uses four times as many *-se* forms as he does his totaled *-ra* forms. In view of the infrequent colloquial use of the *-se* form in the Americas, we may assume a subservience of this writer to the grammatical authority of Bello, as well as perhaps to the influence of French models where a cognate *-se* form monopolizes the field. The Colombian, Jorge Isaacs, in his *María*, uses an appreciable number of *-se* forms. Evidently, as his countryman Cuervo puts it, Isaacs is imitating the language of Spanish books. Likewise, in Spanish newspapers from New Mexico we find an occasional *-se* form, although on the authority of Hills and Espinosa, it is quite extinct in the colloquial New Mexi-

can Spanish, and there is nothing in English influence to re-establish its use. One naturally asks to what extent the writers of Spain may have been similarly affected by pedagogical rules and classical, if not foreign, models. Whatever may be the final answer to this question, it appears plain from this investigation that present-day literary practice varies from the practice of former times and quite contradicts the dictum of some grammarians on the usage of these imperfect subjunctive forms.

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RAWLINS, WYOMING

THE POSITION OF WOMAN IN SPAIN*

As Seen in Spanish Literature

VIII. THE GOLDEN AGE

As announced in the previous chapter, it behooves us at this point to analyze somewhat the laws that dealt with the status of woman and gave to the male members of the family (father, brother, husband, and even more distant relations when these three were lacking) such wide jurisdiction concerning her activities. These laws are the embodiment of the social code that finds its ultimate expression in the code of honor, and makes of the "point of honor" the vitally important thing that it is in so much of the life and literature of the Golden Age.

The "point of honor" has been defined by Fitzmaurice-Kelley as

"the vengeance wrought by husbands, fathers, and brothers in the cases of women found in dubious circumstances"

and as

"a perverted outcome of chivalresque ideals, very acceptable to men who esteemed life more cheaply than their neighbors."⁴³

The principal characteristics by which the ideal of Spanish honor can be distinguished are that

"honor is a pure crystal belonging to man and woman; it is not acquired, but is conferred upon them at birth; the slightest breath of scandal dims it; any stain upon it must be kept hidden at all cost; if the stain becomes visible, it must be washed out with blood; a woman's transgression, or merely suspected transgression, is enough to wound the honor of a man connected with her by blood or by marriage."⁴⁴

When we said (*supra*, p. 211) that "the Spanish woman is a mixture of the Moorish and the Christian woman of primitive times," it was true both as regards the customary treatment she receives at the hands of man, and as regards the attitude taken toward her in respect to her honor. She is kept rather secluded from the society of men, just as the Oriental woman is guarded by a jealous husband.

* Continued from the October number.

⁴³ Numbered footnotes will appear at the end of the study.

Embodied in the *Fuero Juzgo* we find the Spanish laws which declare the husband innocent who kills his wife found in compromising circumstances:

Si algunos matan los que fazen adulterio.

Si el marido ó el esposo mata la muier hy el adulterador,
non peche nada por el omecillo.⁴⁵

This authority is vested not only in the husband but also in the father and near male relatives. They too are declared free from punishment. Furthermore if the father did not wish to kill his daughter, she and her lover were in his power:

Si el padre ó los parientes matan la fia que faze adulterio
en su casa dellos.

Si el padre mata la fia que faze adulterio en su casa del padre, non aya ninguna calonna ni ninguna pena. Mas si la non quisiere matar, faga della lo que quisiere é del adulterador, é sean en su poder. E si los hermanos ó los tios la fallaren en adulterio depues de la muerte de su padre, áyanla en poder á ella y al adulterador, é fagan dellos lo que quisieren.⁴⁶

With these laws and customs as a background the social currents have been gathering strength until they reach their greatest power in the Golden Age. And it is in this age of the Spanish drama that we find this full conception of honor, although even in the *Celestina*, fifty years earlier, honor is mentioned as the best of worldly goods and the

"premio e galardón de la virtud."⁴⁷

Besides the element of honor there is another distinctive characteristic in Spanish literature which has never ceased to be present in the great mass of the national literary monuments: it is the religious element. No finer example of this element can be found than *La Perfecta Casada*, Fray Luis de León's popular prose work, which is a treatise in the form of a commentary on some of Solomon's *Proverbs*.

a) FRAY LUIS DE LEÓN: LA PERFECTA CASADA

Fray Luis de León, whose translation of the *Proverbs* of Solomon gave his enemies the desired excuse to have him imprisoned by the Inquisition, finds in the *Proverbs*, especially Chapter XXXI, which he paraphrases, what he considers to be God's advice and counsel. These he formulates into a doctrine about the duties of a married woman.

La Perfecta Casada is dedicated to Doña María Varela Osorio, who had just recently been married, and whom, judging from what he says in the introduction, he must have esteemed highly (pp. 3 ss.).

Fray Luis bases his philosophy of woman on the Biblical doctrine, applied to the society of his time. He was naturally very contemplative and his life in a monastery did not give him an opportunity to take a broad view of the matter (p. xvi). So, relative to the education which is allowed a married woman, Fray Luis de León is rather severe, as though knowledge on the part of a woman were at variance with happiness (p. xiii).

Nowhere are there any fundamental principles which in his time had not been treated already* (p. xiii), but he correlates his doctrine with *his* idea of woman.

According to him, woman is "naturally weak and faulty, more than any other animal, and by nature and disposition fragile and finical" (p. xiii). Nature did not make woman for the pursuit of sciences, or for difficult tasks; and if God did not endow her with strength it was because she is to "remain seated in her corner" (p. xiv).**

The author's purpose in writing the book is stated at the very outset. He wishes to give sensible advice to correct the mistaken idea that many have of marriage, which should be considered as a sacred institution of God (p. 7) and as a bond of love with which God joins souls (p. 8). In this bond of love his ideal is a "good woman" whom he defines as "one revered by her family, loved by her sons, adored by her husband, blessed by her neighbors, praised and extolled by the present generation" (p. 23). The *Proverbs* state the same idea, thus (p. 194):

Levantaronse sus hijos y loaronla, y alabóla tambien su marido.

It is in the verses of Chapter XXXI of the Book of Proverbs that Fray Luis sees the picture of a perfect married woman. His comments on each verse specify woman's duties to her husband, her children, her home, and her servants. From his comments and interpretations of the Holy Scriptures we get an Utopian picture of woman as Fray Luis would have her be.

* Juan Luis Vives: *De institutione feminae christianae* (1524), in the second book, deals with these principles more reasonably.

** This doctrine of woman is very different from that held by Plato in the fifth book of the *Republic*, where he advocates that the same education should be given woman as man.

Of the four best known Spanish versions of the Bible, only two versions antedated his work. The earliest of the four was the Ferrara Bible of 1553, and the second was the Casiodoro de Reyna version of 1569. The better known versions by Cypriano de Valera (1602) and Padre Phelipe Scio are, of course, too late for him to have used. Since neither of the earlier versions corresponds to his quotation of the verses, it is, therefore, very probable that he used his own translation which has been mentioned above.

Mujer de valor, ¿quién la hallará?
Raro y estremado es su precio. (p. 27.)

This question stated as it is expresses that there are few valiant women and that they are difficult to find. It is a word of praise to say that she is hard to find and rare, for that is to call her precious and excellent, and worthy of being esteemed, since it would not be so noteworthy to be good if many were good (p. 29).

Confía en ella el corazon de su marido;
no le haran mengua los despojos. (p. 36.)

The road to perfection that a man is to follow is not given here since perfection for him consists principally in working well. But the duties of a woman who is to be "la perfecta casada" are many, and these are carefully stated. First of all, she is to instill in the heart of her husband great confidence—not the confidence in her respectability, for that is presupposed and taken for granted because it is the being and substance of a married woman (p. 37). This virtue should be so much a part of woman that she would not even think that the opposite could exist (p. 39). The confidence to which reference is made here is the assurance that in having her to guard and make proper use of the fruits of his labor the husband is sufficiently rich and has no need of spoils (p. 43). Thus nature provides for them by giving the husband strength to work and the woman the inclination to make a home (p. 44). As this is her realm, and she has no ability for public tasks, it is her place to remain at home (p. 192).*

Pagole con bien y no con mal, todos
los dias de su vida. (p. 54.)

* On pp. 191-192 Fray Luis inserts right in the body of his text an interesting note concerning the attitude of the Chinese toward baby girls. "The Chinese twist the feet of little girls when they are born, so that when they are ladies they may not have them (the feet) in order to go out, and because in order to walk about in their home those twisted feet will suffice.

Woman was created to be a helpmate to her husband, and not to be the cause of his calamity, misfortune, and destruction. She is to aid him in his tasks and not to burden him with new ones (pp. 54-55). But even though it is true that woman must care for her home, take care of her husband continually, and make him happy, from which duties no fault of the husband frees her, she is, nevertheless, not to be regarded as a slave and treated harshly. As man is the head of everything, just so, kind and loving treatment should have its beginning in man, because he must realize that woman is his companion and part of his body, which must be cared for and cherished (pp. 58-59). Thus the husband's treatment should always be an example for his wife (p. 60). But whether this be the case or not, nevertheless, because of her station and her rank, and because of what she owes to God and herself, woman is in duty bound to please her husband, and care for his person and his house even when he does not deserve it (p. 62) :

Buscó lana y lino y obró con el saber
de sus manos. (p. 62.)

This picture of a married woman who looks for her wool and flax, and who toils diligently, may not seem elegant in our times, but this mode of life has been placed before all women as an example in order that each woman may find what is suited to her and toil diligently (pp. 69-70).

Fue como navio de mercader. que de lueñe
trae su pan. (p. 76.)

All that may be of any profit to her she is to collect and use. Like the ship to which she is compared, she is to be tireless in those tasks that bring the greatest profit to the family (p. 79).

Madrugó y repartió a sus gañanes las
raciones, la tarea a sus mozas. (p. 80.)

Woman's home is a body and she is its soul (p. 83), and as the parts of a body cannot move if not moved by the soul, the servants will not begin to work unless they are given the proper example. Thus we have two new duties of a woman, to get up early and spend the morning hours profitably teaching the servants (p. 82), for unless they are well trained they will not be able to meet any emergency that might arise (p. 92). That she is to be busy in her home is specified in one of the verses :

Rodeó todos los rincones de su casa, y
no comio el pan de balde. (p. 188.)

It is also specified that woman is not to walk the streets or to spend her time in her neighbor's house, but to remain in her own home (p. 190).

Vinole al gusto una heredad, y compróla,
y del fruto de sus palmas plantó viña. (p. 93.)

That she be thrifty is not a different virtue from the ones just mentioned, but it is a sequitur of the first, with the added specification that it is not enough to be watchful over one's possessions, but that one must try to increase them (p. 94). Work gives woman either "being," or the state of "being good"; for without work woman is no woman but rather an abomination, or she is such an one that it were less bad if she did not exist (p. 102).

Sus palmas abrió para el afligido, y sus
manos estendió para el menesteroso. (p. 103.)

Woman is to be watchful over her possessions to provide and shelter not only her own but also the needy and poor (p. 105). By being discreetly charitable, even though it be against her husband's will, woman is fulfilling her duty and calling down upon herself the grace and blessings of God which He has promised (p. 107). On the other hand, to be hard-hearted and miserly makes woman despicable (p. 106).

No temera de la nieve a su familia, porque toda
su gente vestida con vestiduras dobladas. (p. 113.)

She who treats her servants as part of her home, of which she is the soul, will, in turn, be well treated by them, and she will not have to fear that her secrets will be spread broadcast. That does not mean, however, that severity is not, at times, necessary for good order (p. 118).

Hizo para sí aderezos de cama; holanda
y púrpura es su vestido. (p. 119.)

Above all, woman is to be clean and well-kept personally. Her robe, as the Proverb signifies, is to be of the material of which the priestly garbs were made. That implies that woman should wear nothing that could not be put on the altar.

The author considers the fact that a woman paints an offence against cleanliness (p. 123), an attempt to deceive her husband (p.

129), and especially a sin against God, because she refuses to accept the work of her Creator as He made it (p. 131), and dares to change it as if she did not know that all that is born is God's work, and all that is changed from its natural state is the devil's work (p. 134). We find that a certain class of women was distinguished and characterized by its mode of dress and the habit of painting in those times, just as it is now in our present day. Fray Luis makes this one of his strongest pleas against such habits — to prevent one from being mistaken for one of the disreputable class (p. 168).

Señalado en las puertas su marido, cuando
se asentare con los gobernadores del pueblo. (p. 175.)

A man's right living is rewarded with the priceless blessing of having a good wife because he deserves her through his virtues (p. 176).

Toward the end of the chapter Solomon again reverts to the household duties of the wife, and he summarizes them in the following three verses:

Lienzo tejió y vendiólo; franjas dió
al cananeo. (p. 177.)

Fortaleza y buena gracia su vestido,
reíra hasta el día postrero. (p. 178.)

Su boca abrió en sabiduría, y ley
de piedad en su lengua. (p. 180.)

Just as nature made woman to take care of her home and remain in it, so is woman obliged to keep silence. Because she was not created for the pursuits of sciences and public affairs, she, consequently, cannot take part in them. Her sole duty is centered in her domestic tasks, and these, in comparison to those of man, are humble (pp. 182-184). The Hebrews call woman "la gracia de casa," the grace of the house, and this expression comprises all her necessary attributes (p. 185).

Muchas hijas allegaron riquezas, mas tú
subiste sobre todas. (p. 209.)

This is to be understood as praising not any one in particular but all those married women who are perfect; or rather it is praising perfection itself (p. 210).

Engaño es el buen donaire, y burlería la
hermosura; la mujer que teme a Dios,
esa es digna de loor. (p. 212.)

It is fear and respect of God that make woman beautiful, not the vain physical charms (p. 212). Fear of God is the fountain of all that is true virtue and beauty.

Dalde del fruto de sus manos, y lo enla
en las puertas sus obras. (p. 223.)

The fruits of the Holy Ghost are love and pleasure, peace and patience, generosity, kindness, hopefulness and humility, faith and modesty, temperance and cleanliness. And to these is added the greatest — the enjoyment of eternal life with God (p. 224). These are the fruits that are to be given woman for the tasks she has accomplished with her own hands. She is to be praised in public as well as in homes (p. 225), in order that her memory may be perpetuated from generation to generation (p. 227).

Despite the purity and beauty of this picture of womanhood, there is no hint anywhere in the book that the good friar had any conception of woman as the equal of man. There is likewise no hint that she ought to be allowed any social or moral freedom as an independent soul, despite the exalted character that she is described as possessing, and which ought to earn for her precisely those elements of freedom. And little is said concerning the duty of man toward woman.

b) CERVANTES

As we saw at the outset of this chapter, with the development of the "point of honor," woman was absolutely at the mercy of the man who exercised the rights of the head of the family.

With full recognition of the worth of the Utopian picture of womanhood drawn by Fray Luis de León, we must none the less turn to other literary works for evidence of conditions as they really were.

Nowhere in the literature of Spain of this period can be found a truer picture of Spanish ideals and of Spanish customs, as they were, than in the works of Cervantes. This is particularly true of his *Novelas Ejemplares* and his *Don Quijote de la Mancha*.

1. NOVELAS EJEMPLARES

For our purpose some very good evidence is furnished by *Las Dos Doncellas*.

Teodosia, disguised as a man, sets out to find her lover, who has dishonored and deserted her. While telling her story to a traveller

at an inn one night, she emphasizes the fact that she fears her parents, but more especially her brother whom she believes to be in Salamanca, the next city, "for it is easy to realize the danger which threatens my life if he recognize me."⁴⁸

The next morning when she realizes that the traveller is her brother, she draws her dagger, takes it by the point, and kneeling before him says: "My dear lord and brother, take this steel and punish me for what I have done, and satisfy your wrath; for it is not right that I be shown any mercy for such a great crime as mine. . . . I beg of you only that the punishment be of such a nature that it take my life, and not my honor, for although I have placed it in such danger by leaving my parents' home, still my reputation will remain if the punishment which you give me shall be secret."⁴⁹

Although her daring incites him to take vengeance, instead, he handles the situation more wisely than was wont to be done in those times. He helps her arise from the floor, and consoles her, saying that because he finds no punishment equal to her folly, and because he thinks there is some remedy for the situation, he will not carry out the vengeance which he is privileged to mete out to her.

On their journey to find the lover they meet another girl, Leocadia, who is bent on the same errand. Marco Antonio, the lover in question, had promised to marry her too; in fact, had given her a signed paper to that effect. Chance willed it that the two girls should find their lover just as he is severely wounded. Leocadia is the first to set forth her claim to him. However, he confesses that, before giving her his written promise, which was granted to fulfill her desire, he had already given his hand as well as his will to another girl who, relying on his promise and pledge to be her husband, had been dishonored by him. This other girl to whom he feels thus in honor bound is Teodosia, and it is his intention to keep his word with her.

No sooner has he spoken these words than Rafael gives his sister to Marco Antonio as his "beloved wife." Leocadia, who sees in this scene her desires frustrated and her hopes lost, leaves the house in despair intent on going into the world where she would be unknown. Scarcely has she left the room when Rafael misses her, as though his very soul were missing. He goes in search of her in order to persuade her to complete his happiness. Leocadia has noticed that Rafael was not apathetic toward her and, as he approaches her, she regrets that he finds her alone and disguised. Rafael assures her that

his esteem for her has not been diminished because of her daring to go in search of her lover, since by the very fact that he chooses her as his wife, he must forget all that he has known and seen. Furthermore he has come to recognize that the same forces that now drive him to love her are the forces that led her to her previous actions and so "there will be no need to look for an excuse where there has been no error."⁵⁰ With the heavens, the sea, and the sands as witnesses, Leocadia consents to be his wife. They are married at the same time as Teodosia and Marco Antonio.

After two weeks of convalescence Marco Antonio is able to travel and the happy couples return home.

The girls are not the only ones who try to right their honor. Their fathers challenge the father of Marco Antonio to a battle to death. This is prevented only by the timely arrival of the girls with the men who are now their husbands.⁵¹

In the fact that Marco Antonio refused to marry Leocadia, because he was bound not only by promise but also by circumstances to be Teodosia's husband, we must recognize Marco Antonio's sense of duty which is unusual in men guilty of indiscretion as he was. He even considered himself as her husband, since, when he thought he was about to die, he said

"if at any time Teodosia shall learn of my death she will know from you and those present how in death I fulfilled my promise given in life."⁵²

But this custom is not to be found *only* among the noble families. No, indeed. In *La Gitanilla* we learn that even the gypsies have an ironclad law against adultery. Superficially this may seem to be a contradiction of their free-and-easy life which is not subject to prudery or many ceremonies. A man is free to choose his wife, but when once he has chosen, he dare not leave her for another. The law of friendship is inviolably kept; no one covets another's treasure, thus insuring for themselves a life free from jealousy. Although there is much intermarrying, there is no adultery among them. But if there be, punishment is not in a court. The men act as judges and executioners of their wives, "killing them and burying them in the mountains and deserts with the same readiness as if they were destructive animals."⁵³ Because of fear of this, women strive to live chastely. There is very little that is not common property, but the woman belongs alone to him who chooses her.

In *La Fuerza de la Sangre*, during the conversation with his mother, we learn what Rodolfo considers to be the first and foremost requirement of a girl whom he would choose as a wife. The picture shown him by his mother is of a girl other than the one she has chosen for him. This girl is really homely. As he looks at it his first objection is to the custom whereby parents choose the persons their children are to marry. Virtue, nobility, discretion, and the blessings of wealth may satisfy the man who seeks them in his wife. But that is not what he specifies as a requirement—nobility has been his inheritance; discretion is not absolutely necessary, on condition that the girl be not a fool; and as for riches, his parents have provided for him well. What he seeks is not any special virtues, but the selfish gratification of his craving for beauty. He emphatically states that he, as a husband, could never be happy if his wife were homely. So his second objection is to her lack of beauty. "He seeks beauty, he wants beauty with no other gift than that of honesty and good habits."⁵⁴

Embodied in *Don Quijote* (Chapters XXXIII–XXXV of Part I) is *La Novela del Curioso Impertinente*.

Anselmo, who had just married a beautiful and good girl, Camila, noticed that his friend Lotario did not visit them as often as he wanted him to. The excuse Lotario had was no other than that he did not wish to give malignant eyes an occasion to notice his frequent visits, for he was solicitous and careful of the honor of his friend.⁵⁵ While not unappreciative of his good wife, Anselmo was troubled to know whether she was as good as he thought her, or whether she was good merely because she was not subjected to the tests the overcoming of which alone could prove her worth. He wanted his friend to aid him in testing his wife. When he confided his wish to Lotario, the latter immediately saw what the results of such a scheme might be: if he succeeded in tempting the wife, he would rob his friend of honor and of life, for if he robbed him of his honor he was taking his life, since a man without honor is worse than dead. And further, since he would be the instrument in dishonoring his friend, he too would be without honor and consequently without life.⁵⁶ Lotario tried to convince his friend of his folly by means of illustration. He compared Camila to a diamond, the value of which is no greater even after it has withstood the test:

"Indeed there is no jewel in the world which is worth as much as a chaste and honorable woman, and the whole honor of women consists in the good opinion held of them."⁵⁷

Woman being an imperfect being, should not be subjected to pitfalls, but should have the road to perfection cleared of any obstacles. An honorable and chaste woman is as ermine and her virtue and her honesty are whiter and cleaner than snow. Honorable women should be treated like relics, adored and not touched. A good woman should be guarded and esteemed like a beautiful garden which is full of flowers and roses, the owner of which does not allow anyone to trespass. It is enough that its fragrance and beauty be enjoyed from afar through the iron gratings.⁵⁸ Such are some of the arguments used in vain by Lotario.

Anselmo was determined to have his own tests used before he would be satisfied. No sooner was he convinced of the goodness of his wife, than he realized the consequences of his foolish and impertinent desire, which finally cost him his life.

2. DON QUIJOTE DE LA MANCHA

No matter what customs of the times have been painted by Cervantes in his *Novelas Ejemplares* and *Don Quijote*, it is in *Don Quijote* alone that we find the embodiment of all that is noble and ideal in the relations between a lover and his lady, as exemplified in Don Quijote and Dulcinea.

In the first chapter of Part I of the novel we are told that Dulcinea was a farm girl of very good appearance. In Chapter XXXII of Part II she is described as a daughter of her work, whose virtues adorn her blood. It was with her that Don Quijote was at one time in love (I, p. 100).⁵⁹ So high was his esteem of her that in looking for a name he wanted one which would befit a princess and great lady. That of Dulcinea suited him because of its musical sound.

He set out seeking adventures in order to make himself more acceptable to Dulcinea and because she had commanded him not to appear in the presence of her beauty. She was absolute ruler of his heart for he invoked her saying:

"¡Oh princesa Dulcinea, señora deste cautivo corazón! Mucho agravio me habedes fecho en despedirme y reprocharme con el riguroso afincamiento de mandarme no parecer ante la vuestra fermosura. Plégaos, señora, de membraros deste vuestro sujeto corazón, que tantas cuitas por vuestro amor padece." (I, p. 109.)

That he was not unappreciative of the favors done him by other ladies is well stated in the little verse which has been quoted so often even in familiar conversation :

Nunca fuera caballero
De damas tan bien servido
Como fuera don Quijote
Cuando de su aldea vino:
Doncellas curaban dél;
Princesas, del su rocín.

(I, p. 123.)

The evening before he was knighted, while guarding his arms at the well, he was so annoyed by a muleteer than he challenged him, but first he raised his eyes to Heaven and fixed his thought on Dulcinea, asking her to lend him her favor, and to come to his aid against the first insult which had been offered to his heart, which he had pledged to her (I, p. 144). Preparing to fight he relied not so much on the strength of his arm as on the invocation of his loved one, as he said :

"O Lady of beauty, strength and vigor of my weak heart! Now it is befitting that you turn your eyes of grandeur toward your captive knight who is undertaking such a great adventure!" (I, p. 145.)

Thus he is absolutely submissive to erotic rule and slavery.⁶⁰

In doing for others he believed that his actions were for her greater glory. Thus, when he met the lady in the coach he asked no other recompense for freeing her from those whom he believed to be kidnapping her, than that she should return to El Toboso and tell Dulcinea of it. When about to be challenged by the squire accompanying the lady, Don Quijote again implored his beloved. Certainly not because of fear did he use such words of love to beseech her to help her knight: "¡Oh, señora de mi alma, Dulcinea, flor de la fermosura. . . !" When triumphant over the squire, he took delight in granting him his life, on condition that he promise him to go to the town of El Toboso and go to Dulcinea so that she might deal with him at her will (I, p. 311).

We find Don Quijote resorting to this same custom when he tried to send the galley slaves whom he freed back to El Toboso to tell Dulcinea that her Knight of the Rueful Countenance had sent them (II, p. 214).

Again when the Caballero de los Espejos recovered consciousness, Don Quijote stood above him with his naked sword threatening his head. This time the condition was:

"You are dead, sir knight, if you do not confess that the peerless Dulcinea is by far more beautiful than your Casildea de Vendalia."

A promise to return to El Toboso was again forced on the conquered one (IV, p. 302). So convinced of her deserving homage is he, that he goes to this extreme of wanting the whole world to pay her respect.

Cervantes has on occasions placed Don Quijote under certain circumstances where his love has been sought by other girls whom Don Quijote always imagined to be daughters of kings or high lords. In the inn which the magic wand of his delusion had changed into a castle, his heroism reached its zenith in remaining faithful to his love in El Toboso. The maid had come to the garret to visit with a muleteer who was lodging in the same room with Don Quijote. The latter, seeing her approach, imagined her the daughter of the lord of the castle, drew her to his side, and informed her that his love and faith were promised to the peerless Dulcinea del Toboso, the only lady of his most hidden thoughts (I, p. 471). Not even if a queen were to come to him would he dishonor his love for Dulcinea (I, p. 467).

Again, when, in the home of the duchess, in the middle of the night, a lady entered his room, as soon as he heard the key in the door, he imagined that some one was coming to tempt his fidelity to Dulcinea.

"— No . . . ; no ha de ser parte la mayor hermosura de la tierra para que yo deje de adorar la que tengo grabada y estampada en la mitad de mi corazón y en lo mas escondido de mis entrañas . . . "

(V, p. 460.)

Fearing that it was some trick of the devil, he asked her if he were safe and said:

"for I am not of marble, nor are you of bronze. . . . But give me your hand, my lady; for I do not wish any greater security than my continence and prudence." (V, p. 466.)

The maid in this home tried in vain to win Don Quijote's love. Her feelings about Dulcinea are well expressed in the romance she sang to him one night:

Muy bien puede Dulcinea,
 Doncella rolliza y sana,
 Preciarse de que ha rendido
 A una tigre y fiera brava.

(V, p. 397.)

Don Quijote's reaction to her boldness was simply to rehearse to himself the many statements he had previously made concerning his fidelity, since his behavior had to remain in keeping with his vocation:

"Mirad, caterva enamorada, que para sola Dulcinea soy de masa y de alfeñique, y para todas las demás soy de pedernal; para ella soy miel, y para vosotras acibar; para mí sola Dulcinea es la hermosa, la discreta, la honesta, la gallarda y la bien nacida, y las demás, las feas, las necias, las livianas y las de peor linaje; para ser yo suyo, y no de otra alguna, me arrojó la naturaleza al mundo. Llore. . . , Altisidora; . . . que yo tengo de ser de Dulcinea, cocido ó asado, limpio, bien criado y honesto, á pesar de todas las potestades hechiceras de la tierra." (V, pp. 401-402.)

So sincere was his devotion and so determined was he to fulfill his duty as other knights had done for their ladies, that he promised to do penance of the very severest nature so that Sancho could give a report of all that he saw to Dulcinea. No manner of persuasion on the part of Sancho could make Don Quijote change his mind (II, p. 293). We are not surprised to hear him call her, "¡Oh Dulcinea del Toboso, día de mi noche, gloria de mi pena, norte de mis caminos, estrella de mi ventura . . . !" (II, p. 290.)

We realize how careful Don Quijote was that his love be represented always in a true light, when we see him worried about the impression he had made and how Dulcinea was esteemed. The Bachiller relieves him by recognizing his indifference and disdain of queens, empresses, and noble women, and by acknowledging his fidelity and the Platonic conduct which he had always shown her (IV, pp. 84-87).

One of the most beautiful pages is that which tells how Don Quijote went to El Toboso to visit Dulcinea, with the intention of being blessed by that adorable creature who was

"to crown all of his dangerous adventures; for nothing of this life makes knights-errant more valiant than to see themselves favored by their ladies." (IV, p. 171.)

A mere glimpse of her, he says, will

"enlighten my understanding and strengthen my heart, so that I shall be unique and unrivaled in discretion and in valor." (IV, pp. 171-172.)

A beautiful and honorable woman (in Don Quijote's opinion), who remains firm in spite of temptation, well deserves to be called "the crown of her husband" (IV, p. 443). A man has no right to say an unkind word about his wife, for she is the mother of his children (IV, p. 445). These bits of advice given to Sancho are some of the expressions of his high ideal of womanhood.

When he was made to believe that Dulcinea had been enchanted, he decided that it was the work of those whom he had conquered and who were avenging themselves on that which he loved best, and who, by mistreating the life of Dulcinea for whom he lived, were robbing him of his life (V, p. 172). This lament informs us of the vitality of his love.

"For to rob a knight of his lady is to take away his eyes with which he looks and the sun with which he is enlightened and the substance with which he is maintained. . . . A knight-errant without a lady is like a tree without leaves, a building without a foundation, and a shadow without the body which causes it." (V, pp. 168-169.)

Don Quijote's anger is boundless when in the tavern he overhears a remark that in the second part of the story of Don Quijote de la Mancha he was pictured as not in love with Dulcinea del Toboso.* He raised his voice and said:

"Whoever would say that Don Quijote de la Mancha has forgotten, or can forget Dulcinea del Toboso, him will I make understand in equal combat that he is far from the truth; for neither can the peerless Dulcinea del Toboso be forgotten, nor can Don Quijote be capable of forgetfulness; his motto is fidelity, and his profession is to keep it with gentleness and without putting any constraint on himself." (VI, p. 197.)

As we come to the end of the story we see Don Quijote in the adventure which caused him the greatest sorrow, and in which he reached the highest grade of self-denial and sacrifice for the beauty of his beloved lady.

One afternoon on the beach of Barcelona the Knight of the White Moon appeared. After relating his deeds, he challenged Don Quijote by saying that never has there been nor can there be beauty which compares with that of his lady. The severest conditions of

* The reference is to the spurious *Second Part of Don Quijote* written by Alonso Fernández de Avellaneda, and published in Tarragona in 1614, before Cervantes had published his own promised second part.

the encounter—to cease practicing his profession of knight-errantry for a whole year—were accepted by Don Quijote, who awaited the battle with serene calm. As was his custom, Don Quijote commended himself to Heaven and to Dulcinea.

Don Quijote was conquered in the battle, but not in ideals, for as his opponent with his lance on Don Quijote's visor tried to force him to confess the conditions of the fight, he, beaten and stupefied, without raising his visor, as though talking within his tomb, gave as a legacy to posterity these admirable words:

"Dulcinea del Toboso is the most beautiful woman in the world, and I the most unhappy knight on earth, and it is not right that my weakness defraud this truth. Pierce me with your lance, sir knight, and take my life, since you have taken my honor!" (VI, pp. 301-302.)

By this the knight recognized the superiority of Don Quijote, spared his life, and even praised the fame of Dulcinea (VI, pp. 297-302).

It will be noticed that throughout this study only the idealized Dulcinea has been treated. The real Dulcinea, whom Sancho saw, or claimed to have seen, is not the "beauty" whom Don Quijote loved. In the treatment of Don Quijote, Cervantes has incarnated in reality the most pathetic symbol of constancy. We mortals crave fidelity to such an extent that we are bewitched at seeing how an old man puts from him the base and despicable of material things in order to carve with self-denial a true monument to the poetry of sentiment. Even though the grotesqueness of the personages and the insubstantiality of the thoughts are ridiculed, the resplendent figure of Dulcinea del Toboso will always remain as a victorious emblem.⁹¹

c) LOPE DE VEGA

The immortality won by Cervantes was in a different sphere of literature from that of the one who was to develop and enrich the dramatic heritage of Spain. Insofar as this can be considered as having been accomplished by one man, it is the work of a celebrity without equal in his own lifetime. It is he whom Cervantes calls the "monstruo de naturaleza"—Lope Felix de Vega Carpio. His life, as rich in episodes as are some of his own plays, was full of fame and trouble. In his old age he could be pictured "as the living symbol of all the might, and pride, and glory of heroic Spain."⁹²

"In the *Fama Póstuma*, Montalbán tells us that Lope de Vega would never suffer anyone to speak depreciatingly of women,"⁶³ and this same attitude is the one he takes throughout his plays. No author has described a woman's heart more truthfully, with more effusion of soul, tenderness, and constancy, or better pictured the valor of woman in the most difficult situations of life, and her willingness to make the greatest sacrifices for her loved one, than has Lope de Vega.⁶⁴

One of the most admirable of Lope's noble women is Estrella in *La Estrella de Sevilla*.*

King Sancho "el Bravo" has come to Seville, where he is much impressed by the beauty of the ladies, in particular by that of Estrella. The King ascertains who she is and then summons her brother, Busto, for an interview. The King is pleased with the keen sense of right that Busto shows and before giving him a position in the palace, he asks Busto if he is married. The answer given by Busto shows how clearly he conceives the responsibility of the honor and name of his sister, which rests entirely with him:

"Great lord, I am the husband of a sister and I have not wished to marry until I have given her in marriage."

" . . . Grand Señor
Soy de una hermana marido
Y casarme no he querido
Hasta dársele."

(Acto I, Escena V.)

Estrella, in turn, revered him as a father and respectfully obeyed his commands:

Como hermano me amparó.
Y como á padre le tuve:
La obediencia y el respeto
En sus mandamientos puse.

(Acto III, Escena III.)

The great enthusiasm and interest shown by the King in wishing to marry Estrella to one who is her equal make Busto so suspicious of him that when he reaches home he immediately confides his feelings to Sancho Ortiz, to whom Estrella is secretly engaged. Sancho Ortiz is surprised that Busto had not told the King of their

* We are aware that the attribution of this play to Lope is disputed.

engagement. As Sancho is about to give his opinion of the King, Busto reminds him of his duty to the King with words that are later to cause his own undoing:

Sancho Ortiz, el rey es Rey:

Callar, y tener paciencia.

(Acto I, Escena IX.)

This sense of absolute obedience to the command of the King is not so innate in Estrella when it clashes with her sense of duty to her beloved. When Don Arias comes to plead the King's case to Estrella, she answers him by turning her back on his gallant messages.

Busto's suspicions of the King, mentioned above, are only strengthened when the King presents himself to Busto in the latter's home. Busto protests that it is not his King's place to come to visit a subject, and, besides, such visits, because they are looked upon with suspicion, often become insults. He continues explaining just what he means:

"They will say, although the contrary be the case, that you come to my house in order to see my sister; and her reputation, now in good standing, she is about to lose; for honor is a pure crystal that is ruined by simply one breath."

Dirán

Puesto que al contrario sea,

Que venistes á mi casa,

Por ver á mi hermana; y puesta

En buena opinion su fama,

Está á pique de perderla;

Que el honor es cristal puro,

Que con un soplo se quiebra.

(Acto I, Escena XI.)

The King makes no reply to this, but returns to the palace, taking Busto with him, and leaving Arias, his attendant, to arrange for a meeting with Estrella. Busto expresses his doubts in the following words:

"Great favors are these; great honor is the King showing me; God grant that it be for some good!"

Muchas mercedes son estas;

Gran favor el Rey me hace:

¡Plegue á Dios que por bien sea!

(Acto I, Escena XI.)

The next evening Busto's maidservant allows the King to enter the house, but before he reaches Estrella's room he is discovered by Busto, who is returning earlier than usual. He meets the King near the door to Estrella's room, and demands to know who the stranger is, for the King has covered his face. The King answers: "A man." Busto draws his sword and again demands to know who is the intruder who has dared to profane his sister's room. He will not believe that one who comes disguised, muffled, and so abashed, comes to honor him, and so when the King declares that he is the King, Busto at first treats him as an impostor and threatens to kill him. When the King repeats who it is, Busto answers:

"So much the less do I believe you, for the name of King does not befit these actions, since it is the King who gives honor. You seek my dishonor." (Acto II, Escena V.)

So sharply does he reprimand the King, whom he still treats as an impostor, though he is now convinced it is the King, that the latter draws his sword. As he begins to fight, Busto shows the importance of honor when he says: "My honor alone reigns in me." (Acto II, Escena V.) This brings out the idea that a mere visitor to a sister could harm her reputation, and that through her dishonor would come the dishonor of a brother.

The King, alone and undisturbed, leaves the house, but before he reaches the castle, Busto has avenged himself and Estrella by killing their slave and hanging her body on the gate of the royal palace. In her hand she holds the betraying paper which the King had given her granting her liberty in exchange for the free entrance into Estrella's room.

This, of course, necessitates Busto's leaving Seville, but before his departure he wishes to betroth Estrella to Sancho Ortiz in order that she may be free from the power of the King. He warns her to be silent because *his* honor demands it.

Busto is not the only one to seek revenge. The King plots to have Busto killed secretly and he chooses as his agent Sancho Ortiz, the man who is to be Estrella's husband. Just as Sancho receives the glad news from Estrella that she will marry him, he reads the note from the King, which names the man he is to kill. Busto is the man. Sancho realizes all the consequences connected with the deed, yet he obeys the King, because, as Busto said, "the King is king" (Acto I,

Escena IX). He kills Busto who has set out to look for him in order to tell him his plans.

After the death of her brother, Estrella seeks an audience with the King to request that he grant her permission to judge the murderer. Her words to the King befit the valor which is native to her family:

"If a Tabera died, there still remained a Tabera, and if his dishonor was caused by my face, I shall so mutilate it with my hands that it will be a cause of fright to even the most tyrannical."

Si un Tabera murió, quedó un Tabera:
Y si su deshonor está en mi cara,
Yo la pondré de suerte con mis manos,
Que espanto sea entre los mas tiranos.

(Acto III, Escena III.)

Estrella succeeds in getting Sancho out of prison, but he refuses to live since by so doing he offends her, and it is but honorable of him to avenge her with *his* death. His refusal to confess the motive of his crime finally forces the King to admit that he had commanded it. The King then tries to fulfill his promise to give to Sancho in marriage the lady he wished. Estrella answers that she is married; but in response to the words of the King:

"Estrella, this is my promise. I am King and I must keep my word. What do you answer me?"

She says,

"Your will be done; I am his." (Acto III, Escena XVIII.)

As in the *Poema del Cid*, the King had complete power over his vassals, but he recognizes that, although he could force them to marry, he could not bring about their happiness together, because of the death that lies between them. So true to each other's honor are Sancho and Estrella that although they adore each other, they are unwilling to marry, and the King yields to the force of circumstances.

In the preceding drama the fact that powers of life and death were vested in kings was not as distasteful and revolting to our modern ideas and ideals as were the iron laws (and particular reference is made to the *jus primae noctis*) existing during the Middle Ages under the feudal system. These laws and obligations, unjust

though they were, had to be and were accepted and entered into as a matter of course, so that in *El Mejor Alcalde el Rey* there is nothing really unusual. The theme for this drama by Lope de Vega has been taken from an historical incident recorded in the *Primera Crónica General* of Alfonso el Sabio.⁶⁵

Sancho, an hidalgo, attached to the feudal estate of Don Tello, asks for the hand of Elvira, whose beauty and virtues are a source of pride to her father Nuño. The latter recognizes his lord's rights and advises Sancho to ask permission of his master, Don Tello, for the wedding to take place (Acto I, Escena III). Don Tello and his sister, Feliciana, are very generous in their gifts and even promise to attend the wedding. The preparations are hastened and the guests arrive. When Elvira appears Don Tello is so dazzled by her beauty that he exercises his lordly rights and refuses to let the priest solemnize the wedding that day. The only excuse he gives is that he wishes to honor them more. No one understands his reason, although they all seem to have a premonition of trouble; but like good *villanos* they submit to his will.

Acting upon the custom that to announce the engagement was equivalent to being married, Elvira calls Sancho her *esposo* and asks him to come to her room that night:

Ya eres, Sancho, mi marido.

Vén esta noche á mi puerta.

(Acto I, Escena XIII.)

Before Sancho arrives, Don Tello and some servants carry Elvira off as she opens the door for him whom she thought to be Sancho. The aged, helpless father hears his daughter's cries and immediately guesses the truth. Sancho, who arrives just after the incident, plans on going with Nuño to Don Tello the first thing in the morning. Both of them have confidence in Elvira, and Nuño says:

"I am sure that there is no strength or pleading that is able to conquer her."

Yo fio, Sancho, de Elvira,

Que no haya fuerza ni ruegos

Que la puedan conquistar.

(Acto I, Escena XVII.)

The next Jornada opens with a scene between Don Tello and Elvira. She absolutely refuses to yield to his pleading or his threats. She frankly beseeches him to return her to her "husband," for she is

a girl of honor, and what he wishes to do is to rob her of the very life that Heaven granted her by giving her honor; therefore she must defend herself:

"Let us not have any more arguments, sire. I am a woman and I am in love; you will not be able to prevail upon me at all."

Y no traigamos aquí
Mas argumentos, Señor.
Soy mujer y tengo amor:
Nada has de alcanzar de mí.

(Acto II, Escena I.)

Feliciano knows of her brother's rights, but nevertheless she pleads with him to cease his insistence for a few days, and she rebukes him for his harshness toward the girl. At this moment Nuño and Sancho come to the castle and Elvira is hidden, but she hears the pleadings of her father and her lover and the statement by Don Tello that he does not know her whereabouts, and that the abductor will be punished by him. Elvira's appearance at this time gives the lie to his declaration.

This short meeting only gave her more strength, for as Nuño and Sancho were being driven from the house and Sancho says

Escucha, Elvira, mi bien;
Yo me dejaré matar.

Elvira answers

Yo ya me sabré guardar
Aunque mil muertes me den.
(Acto II, Escena VI.)

After seeing his authority so defied, Don Tello becomes the more determined to break down the girl's reserve or have revenge on her. His sister again pleads with him and suggests that *she* talk to Elvira:

"For a woman who is honorable cannot be conquered by any human interests, that is certain."

Porque una mujer
Que es honrada, es caso llano
Que no la podrá vencer
Ningun interés humano.

(Acto II, Escena IX.)

Since the father and lover get absolutely no satisfaction from Don Tello, but on the contrary a rain of blows, their only other

recourse is their King, Alfonso VII. Sancho decides to go to León to lay his case before the King, because he is known throughout the land for his justice and mercy. No sooner has the King heard Sancho's complaint, than he has a letter written, which he seals, ordering Don Tello to surrender Elvira. Very humbly Sancho presents the letter to Don Tello; but this only adds fuel to the flames and Don Tello again declares his rights to do as he pleases, especially since Elvira and Sancho were not joined in matrimony by the priest:

"Commoner, if I have taken that woman away from you,
I am who I am, and I rule in what I command, as does the King
in his castile":

Villano, si os he quitado .
Esa mujer, soy quien soy,
Y aquí reino en lo que mando,
Como el rey en su Castilla;

(Acto II, Escena XIII.)

That Don Tello would dare to defy the King's commands is incomprehensible to Sancho. He decides to return to León and report to the King. Immediate preparations are made for the King to go incognito to Galicia to punish Don Tello himself. The story of Elvira as told by Sancho is verified by several servants. The King then proceeds to the home of Don Tello. In the meanwhile Elvira has been taken to a distant lodge where Don Tello accomplishes his villainous desire.

The King is announced to Don Tello as *Yo* and not until the King says

Pues yo soy el Rey, villano.

(Acto III, Escena XVIII.)

does Don Tello cease to defy him. He then pleads for pardon and tries to excuse himself by saying that Elvira was not Sancho's wife.

"It is enough that she wished to be" (Acto III, Escena XVIII) is the King's curt reply. He then forces Don Tello to marry Elvira to avenge the girl's honor, and then has Don Tello executed in punishment for his offense. Elvira is then given to Sancho to whom she brings through her widow's rights a dowry of one-half of Don Tello's property.

We must bear in mind that Alfonso recognizes that Don Tello was entirely within his rights even if the marriage had been per-

formed. However, we rejoice that there was one who had authority and a sense of justice, and who would use his influence to stamp out a custom that was such an insult to womanhood.

d) TIRSO DE MOLINA

Gabriel Téllez, better known by his pseudonym as El Maestro Tirso de Molina, draws his women out of their conventional setting and endows them with a freedom of action and an energy which it was impossible to attribute to a Spanish woman as such.⁶⁶

According to the critic Alberto Lista, "Tirso, naturally malignant and satirical, either because he did not believe in love as a moral passion, or because his relations in the world were not the most scrupulous, always painted his women as frivolous, fickle, flighty, vain, and capricious, thus departing from the example of Lope de Vega, who *always* attributed to his women the gift of tenderness and constancy; and perhaps the popularity of Lope's "comedias" was due to this propensity of his great soul, just as the *discredit* into which those of Tirso fell in the seventeenth century was due to the fact that he had painted his women with a certain coloring that cannot be tolerated in a chivalrous epoch."⁶⁷

Blanca de los Ríos insists that this criticism is not just, because he judged Tirso before reading his theater, in fact when Tirso, his life, his mind, and his letters were still unknown. To invent one or many women who act with levity or who are coquettish or free does not prove the immorality of the life of the inventor nor does it lower his concept of feminine virtue.

Before entering into an analysis of his drama, let us note why Tirso was well fitted to know and describe feminine psychology. First of all he was exceptionally constituted, gifted, and situated in a time and society to make him an unique author of psychological giants and of living personages. His cloistered life with its atmosphere of mysticism, his sharp observations of reality, and his natural gift to make the invisible and the external become flesh and blood—all of these explain the variety and extent of his artistic faculties.⁶⁸ It was from the Bible, steeped in realism, from mysticism, teacher of the mechanism of the soul, and from life, or contemporary reality, which he observed with eyes of love, that Tirso drew his great art.⁶⁹

And because Tirso accepted human life and the soul as God and time made them; because he transferred them to his art; because when he used them he lent them the ardor of his life and the light of his soul; because of this, reality, full of grace and health, was wholly delivered to him; and his work, confounded with life itself, continues living with the perpetual youth of nature, renascent and always new. Tirso peopled his stage with woman, not one woman but woman in body and soul, the sex in its psychophysical reality.

In *Don Gil de las Calzas Verdes* the prime agent is Doña Juana who, disguised in male garb, pursues her recreant lover, outwits the other women wooed by him or seeking to captivate him, and eventually wins him for herself. Don Martín, the lover, has promised to marry Doña Juana, but his father, well aware of his son's obligation to Doña Juana, imperturbably arranges a disguise by means of which his son, as Don Gil, is to woo Doña Inés in Madrid.

Quintana, Doña Juana's servant and confidant in her pursuit, meets Don Martín and tells him of the plight of his mistress. Don Martín sees the villany of his actions and is resolved to amend his way and make reparation by returning to Valladolid (Acto II, Escena VII).

No sooner, however, had he made up his mind to do so, than Don Juan, his rival for the favor of Doña Inés, challenges him to add to his reputation of being a lover that of being brave. To accept the challenge on such grounds is not agreeable to Don Martín who, in turn, suggests that both of them court Doña Inés, and if Don Juan wins her they are not to fight. Knowing that the wish of her father, who favors Don Martín, will have weight with Doña Inés, Don Juan demands that Don Martín cease courting her or fight. Don Martín's reply to this is:

"It would be a nice bit of folly to lose, perchance, this opportunity, would it not? If I succeed in what I am trying, is it not stupid imprudence to risk what I already have secure? It would indeed be fine, by Heaven, that, after having won her, if I do not kill you, you should kill me, thus causing me to lose such a beautiful wife, and that, after I had acquired the name of being her promised husband, I should leave her still a maiden for you. Indeed not; allow me to enjoy the charm of Doña Inés and then after a month we shall fight."
(Acto II, Escena VIII.)

Not content with this show of the contempt in which he holds woman, he furthermore tries to excuse his absolute neglect of fulfilling his promise to Doña Juana thus:

"If Doña Inés is determined and consents to be my wife, Doña Juana will be forgiving and my love will turn, even though it wished to take me to Valladolid; the property and beauty of Doña Inés excuse my guilt." (Acto II, Escena IX.)

When Quintana comes to him with the story of Doña Juana's pretended death, his grief is only momentary for he immediately sees that the road is clear for him to court Doña Inés, and he gives as his excuse:

"If Doña Juana has died and my avaricious father has commanded me to try this sad marriage, not to carry it to an end would be in a way an insult to myself." (Acto III, Escena I.)

Later, when Don Diego comes to demand vengeance of Don Martín because of his daughter's death, Don Martín claims that he is not to blame (Acto III, Escena XIX). True, the whole is simply schemed by Doña Juana in order to win Don Martín, but the mere fact that he, at the very outset, does not deny the possibility of any guilt on his part, shows his insincere relations and the worthlessness of his promises.

After Doña Juana reveals her identity, Don Martín kisses her hand and takes her as his wife even in the presence of her father (Acto III, Escena XXII). We are surprised that Doña Juana is willing to choose Don Martín as a husband in the face of evidence of such promiscuousness in courting and wooing, but she has always considered him as her lord even though she has expressed her feelings against him, as she has against her rival when she says:

". . . I am delighted because she herself [meaning Doña Inés] is experiencing some of the grief that she has caused me." (Acto III, Escena VII.)

In tracing the development of the *pundonor* from its introduction by Torres Naharro, we find that after him one of the first Spanish dramatists to treat of this theme was Juan de la Cueva.

We are dealing with him at this point, as was mentioned in Chapter VII, because in his work *El Infamador* we have, in its earliest literary form, the old legend of the "libertine" of Seville,

which was a purely Spanish creation. It is in Leucino of *El Infamador* that we find the character which was to be the Don Juan type, eternalized by Tirso de Molina in *El Burlador de Sevilla y Convidado de Piedra*, and repopularized for modern times in *Don Juan Tenorio* by Zorrilla. Don Juan has become, in a far different way, as world-famous as his compatriot, Don Quijote.

Leucino is a rich gallant, of noble family, who covets Eliodora, the only woman whose honor his money has not been able to buy. However, he has not given up trying to conquer her, especially not when his maidservant, after having gone to plead his case with Eliodora, returns all beaten up by her servants. Leucino vows to avenge her, and declares his intention to hunt Eliodora out and use force, if necessary, to gratify his desire (Jornada I).

He meets Eliodora, who is out for a walk with her maid, and, with the aid of one of his servants, immediately tries to force his demand upon her. Her refusal to listen to him draws forth a violent statement of his decision:

"For, Eliodora, I am determined to die, or to kill you, or to accomplish what I have set out to do today."

Pues, Eliodora, yo estoy
Determinado a morir,
O darte muerte, o cumplir
El fin que pretendo hoy.

(Jornada I.)

To this she answers:

"You may well kill me, forced on by your passion, but not gratify your desires, nor glory over your victory."

Bien podras sacarme el alma,
Forçado de tu passion,
Mas cumplir tu pretension
No, ni honrarte con tal palma.

(Jornada I.)

Felicina, her maid, is as solicitous for the honor of her mistress as though her own honor were at stake. She holds Leucino and refuses to let him go even though he pierce her heart with his sword. The goddess Nemesis intervenes and thus gives Eliodora an opportunity to escape. This forces Leucino to plan another way to overcome her.

In the ensuing struggle to conquer her virtue, Eliodora kills one of Leucino's servants. Upon the arrival of the watch she is accused of murder by the cowardly Leucino. She is condemned to death. The father of each of the two desires the death of his own child, whom he considers guilty of a great offence.

The attitude taken by Eliodora's father to kill his daughter is revolting to us, but he justifies his act on the ground that his daughter has dishonored him. Even though he is a man and laments his sorrows, he overcomes these feelings, since he has been so insulted by his daughter that he does not regret her death, although he does regret his honor stained.⁷⁰ In order that he might the better hide his dishonor, rather than have her brought to justice, he sends her poison,⁷¹ which, when handed to her, changes into flowers by some preternatural power. Leucino finally confesses his crime and proves the innocence of Eliodora. The cowardice, shown by Leucino, is peculiar to this version.

Tirso de Molina is the first who shows the character of Don Juan with its undaunted courage, united to an unmixed depravity that asks only for selfish gratification, and to a cold, relentless humor that continues to jest when, amidst the awful visitations of an unseen world, he is surrounded by the terrors of a supernatural retribution.

It is in *El Burlador de Sevilla y Convidado de Piedra* that Tirso de Molina has created the Don Juan who has gone through the world followed by a shuddering interest that at once marks what is most peculiar in its conception. Notwithstanding the moral atrocities involved, the character is picturesque.

In Naples, Don Juan, who is disguised as Duke Octavio, dishonors in the palace the Duke's fiancée, Isabella, a royal duchess. When she discovers his deception, she has Don Juan taken prisoner by the guards of the palace. With the aid of his uncle, however, he escapes, and flees to Spain. He is shipwrecked, but succeeds in swimming to shore, with his servant Catalinón. He is succored by a fisher-maiden, Tisbea, whom he infatuates with his protestations of love. Catalinón rebukes him for his intention, calling it a villainous recompense for the hospitality shown them, and he prophesies his end when he says:

"Those of you who are false and deceive women in that way will pay for it with death."

Los que fingís y engañáis
 las mujeres desa suerte
 lo pagaréis en la muerte.
 (Jornada I, Escena XV, 903-905.)

Trusting in his promise of marriage, Tisbea yields to his desire, only to find herself dishonored and deserted.

Upon his return to Seville he meets an old friend, whose praises of the beauty of his own sweetheart present her as being so attractive that Don Juan treacherously takes advantage of this confidence and plans to see the girl. He confesses that this action harmonizes with his reputation, since, as he says:

"All Seville calls me the 'Libertine' and the greatest pleasure that can exist for me is to deceive a woman and dishonor her."

Sevilla á voces me llama
el Burlador, y el mayor
 gusto que en mí puede haber
 es burlar una mujer
 y dejalla sin honra.

(Jornada II, Escena VIII, 268-272.)

Disguised as the girl's lover he has almost succeeded in his dishonorable attempt when Doña Ana calls her father, who appears immediately. In the duel which follows, Don Gonzalo is killed. This act on the part of Don Juan forces him to flee again. In his last words Don Gonzalo gives the theme for the secondary plot:

"I am dead; there is no blessing that I expect. My fury will follow you, for you are a traitor and the traitor is a traitor because he is a coward."

Muerto soy; no hay bien que aguarde.
 Seguiráte mi furor,
 que eres traidor, y el traidor
 es traidor porque es cobarde.

(Jornada II, Escena XV, 544-547.)

The following evening, his presence at the rural wedding is taken as an ill omen by the groom, and such it proves to be. Relying on the fact that the common people pay more attention to honor than do others (Jornada III, Escena III, 101-104), he defames the bride and thus wins his point. His solemn oaths to marry her mean nothing whatsoever to him.

While passing a cemetery he notices an imposing statue on which he reads:

"Here the most loyal servant of the
Lord awaits vengeance on a traitor."

(Jornada III, Escena XI, 450-452.)

Don Juan recognizes his victim, Don Gonzalo, and in his sacrilegious manner tauntingly invites him to supper. When, at the appointed hour, the "Stone Guest" arrives, Don Juan is dumbfounded, but soon recovers and goes so far as to accept an invitation to take supper in the sepulchre. Here he is told that his hour has come:

"que no hay plazo que no llegue
ni deuda que no se pague."

(Jornada III, Escena XX, 932-933.)

The fact that Don Juan did not dishonor Doña Ana (because she was aware of the deception in time) does not save him from punishment for, as Don Gonzalo says: "It makes no difference, for the intention was there":

No importa, que ya pusiste
tu intento.

(Acto III, Escena XX, 965-966.)

Without giving him time to repent, he kills Don Juan, as God has willed it:

Dios
me manda que así te mate,
castigando tus delitos.

(Acto III, Escena XXVI, 1047-1049.)

Tirso's Don Juan, as we have just seen, is a brave, foolhardy youth who is absolutely devoid of sentiment, craving only the gratification of his carnal desires. Zorrilla in his *Don Juan Tenorio* has made him a lover besides.

In this version, Don Juan and Don Luis bear the reputation of being the most infamous youths of Spain, according to Don Gonzalo, but, on the other hand, because of the fact that they pay their accounts, the innkeeper considers them without doubt the most noble youths of Spain (Acto I, Escena V).

To settle a question as to which of the two could do more wrong, with better success, in one year, they were to meet at this inn and compare what they had done.

The rumor of this meeting has attracted many people to the inn on this particular day, among them Don Gonzalo, father of Doña Inés. He has deigned to come to such a tavern in the interest of his daughter, who is to marry Don Juan. If this bet, of which he has heard rumors, be true, he prefers to see his daughter dead. His first duty is to be a good father and then a good gentleman, for he is not willing that a wedding veil be cut into a shroud by Tenorio (Acto I, Escena VI). After all, the peace of his home and the happiness of his pure and innocent daughter are of prime importance and are not to be gambled upon:

En fin, me importa el sosiego
de mi casa, y la ventura
de una hija sencilla y pura,
y no es para echarlo a juego.

(Acto I, Escena VII.)

No sooner has Don Gonzalo seated himself, than Don Diego, father of Don Juan, enters. Like a true father, willing to suffer all kinds of humiliation, he has come to see for himself if this be really his son who is so much discussed (Acto I, Escena VIII). The Carnival season allows Don Gonzalo and Don Diego to be masked without attracting suspicion.

In the boastful story told by Don Juan we get the key to his character:

"Wherever I went I defied right, I outraged virtue, I ridiculed all justice, and I betrayed women. I stooped to shepherds' huts and I mounted to palaces, I scaled convent walls, and everywhere I left a bitter memory of myself. I recognized nothing as sacred, there was no authority or place that my audacity respected; nor did I stop to distinguish between a priest and a secular. I provoked whomever I wished, I fought whomever I wished to, and never did I think that he whom I killed might have killed me (Acto I, Escena XII).

So similar are the deeds of Don Luis that the final decision rests on the actual number of crimes of different kinds. Don Juan wins at this, but Don Luis stipulates another condition which he is confident cannot be accomplished. Don Juan not only accepts but boldly adds still another condition. Before morning he will place on the list of his victims not only what Don Luis proposed, a novice about to take her vows, but also Doña Ana, the fiancée of Don Luis whom he is to marry the next day.

To take part in such diabolic sinfulness through silence is impossible. Don Gonzalo clearly informs Don Juan that he would open his daughter's grave with his own hand, rather than let her marry him (Acto I, Escena XII).

This threat only incites Don Juan to avow that either Don Gonzalo will give Inés to him, or he will take her away by force, since he needs just such a woman [Doña Inés is at the present time in a convent] to fulfill the requirement set by Don Luis.

Don Diego, who up to the present has been a silent listener, but who can no longer restrain his anger, declares that he refuses to recognize Don Juan as his son and abandons him to his wickedness; but not before he reminds him of the existence of a just God. Don Juan's answer to this is: "The day of judgment is far off."* (Acto I, Escena XII.)

In accepting the added condition, as specified by Don Juan, we find a peculiar sense of honor on the part of Don Luis. Respect for the honor of any woman was unknown to him, but now that Don Juan has threatened to rob him of Doña Ana, he is willing to die for her honor, because he says he really loves her. He accepts because he believes it impossible for Don Juan to carry out his part. When, however, the truth of the matter makes him realize that it was no vain boast, he seeks Don Juan to avenge such a stain, for because of what Don Juan has dared, he has left Doña Ana impossible for either himself or Don Juan:

mas con lo que habéis osado,
imposible la hais dejado
para vos y para mí.

(Acto IV, Escena VI.)

Don Juan overcomes obstacles placed in his way by Don Luis, whom he has imprisoned in his room, and, with the aid of a maid, he takes Doña Inés from the convent to his estate near Seville. Don Gonzalo arrives at the convent just in time to see what has happened and he immediately follows in pursuit.

The next morning we find Don Juan an entirely changed man. His declaration of love to Inés seems to have sprung from a heart full of the purest ideas. The fact that she loves him, and admits it,

* Don Juan in *El Burlador* likewise trusted in a long life, during which he would be able to repent later.

seems to him to be the will of God to lead him back to righteousness. He feels inspired even to virtue and is willing humbly to ask Don Gonzalo for her hand (Acto IV, Escena III).

He soon has an opportunity to do so in reality, for Don Gonzalo not long afterward appears on the scene. In all of Don Juan's sincere avowals of true love for Doña Inés, Don Gonzalo can see only a man devoid of all the proverbial daring and valor of which he has boasted. Don Juan is driven to kill both Don Gonzalo and Don Luis. The civil guards who find the corpses demand vengeance for Inés. She, however, adds: "But not against Don Juan."

It is evident that in the works of Cueva and Tirso there are absolutely no feelings of love for woman. She is looked upon as a means of satisfying passion. Zorrilla, however, has made Don Juan possess a germ of pure love which found its apotheosis in his love for Doña Inés, when he kneels humbly before Don Gonzalo and tries to convince him of his love for his daughter:

"Never have I bowed my haughty head before any man,
nor have I supplicated either my father or my king. And since
I retain at your feet the position in which you see me, believe,
Don Gonzalo, that I must be sincere."

Jamás delante de un hombre
mi alta cerviz incliné,
ni he suplicado jamás
ni a mi padre, ni a mi rey.
Y pues conservo a tus plantas
la postura en que me ves,
considera, don Gonzalo,
que razón debo tener.

(Acto IV, Escena IX.)

Her love, because it is God-given, has power to change his whole being, to make an angel of one who was a devil, and to open even the gates of Paradise for him. The loss of her love may mean the loss of the hope of salvation for him.

Even though the time and the customs set forth in this drama belong to the last years of the reign of Charles V, Don Juan redeems himself by placing woman on the pinnacle to which we, in our present day, love to raise her, looking upon her as the "Hope of Mankind."

To get an estimate of the ideal woman of Tirso we must turn to his drama *La Prudencia en la mujer*. It is an historic drama dealing

with the fourteen years of the minority of Ferdinand IV, King of Castile, during which time the Queen Doña María governs the kingdom and keeps the crown for her son against his uncles, Don Juan and Don Enrique, who, in order to acquire the throne, are courting her. Another suitor is Don Diego López de Haro, whose motives are prompted by love more than by ambition. He is the embodiment of all knightly and noble virtues.

Doña María, in the drama, as in history, fortunately possesses those superior qualities: judgment, prudence, and intrepidity, which make it possible for her to safeguard the rights of the crown and the existence of the State.⁷²

Her maternal love, her fidelity to the memory of her husband, her sense of right and royal dignity make her a heroine queen of history, and as such Tirso has admirably painted her in his drama, giving the most beautiful lessons of pure loyalty and nobility.

The Queen learns of the intentions of the suitors whom she answers in terms which clearly show what she considers her duty, her rights, and her powers:

"Each of you wishes to be my husband and subject me to the right of conquest like a woman who is the spoil of war? . . . So little did I love the King? . . . If, when in sorrowful widowhood, the most ordinary woman respects the memory of the most ungrateful husband for one year, . . . do you wish me, who am queen, . . . to fall from virtue to infamy? You deceive yourselves, knights, for neither the crown of this kingdom nor the tender infancy of the King is left forsaken. . . . Three souls live in me, that of Sancho, . . . that of my son, . . . and my own, which contains these other two; see if a woman with three souls is not enough for the defense of a kingdom. . . . Traitorous and disloyal is he who, in order to see himself king, thinks to call himself my husband; be ye all against this chaste intention, but if God help me, He alone will suffice." (Jornada I, Escenas II, III.)

When convinced of the treachery of Don Juan and Don Enrique she shows her magnanimous spirit by exhorting them to loyalty rather than punishing them, as their deeds deserved. *In words* Don Juan and Don Enrique are grateful and loyal, but they persist in their evil intention to usurp the throne, and even hire the Jewish physician to aid them.

Nowhere in the drama is the power of a good woman so well portrayed as in the scene where the physician is about to poison the

King. Her picture, hanging above the door like a guard ready to prevent the entrance of harm and evil, detains him and frightens him. When she herself appears unexpectedly, it is as though to give life to the power of her picture, for his fear betrays his wicked intention. How the very goodness of her soul speaks when, with but one look, she knows the purpose of the assassin, penetrates into the very depths of his thoughts, and makes him confess his crime and punish himself by drinking the poison. The justice of this is recognized by the Jew:

"He who dares to raise his hand against the King deserves this reward."

Quien contra su rey se atreve
Es digno de aqueste pago.

(Jornada II, Escena III.)

When her soldiers were not paid and the treasury was pressed for money, she not only sold her jewels but took off her headdress, considering it an honor to be able to sacrifice them. This act and the Queen's whole bearing so impress the merchant that he exclaims:

"As relics of the sanctity of such a queen do I wish to keep them."

Como reliquias las quiero
Guardar de la santidad
De tal reina.

(Jornada II, Escena VIII.)

The plots to dethrone the King still continue, and become thicker when the King, at the age of seventeen, is ruler. The youth's faith in his mother is at first undaunted so that he even resents any remarks against her:

"No one speaks ill of my mother here, nor will anyone ever be so foolish that he dare in my presence to offend the Christian spirit which Spain recognizes in her."

Nadie dice mal aquí
De mi madre, ni tampoco
Será ninguno tan loco
Que ose delante de mí
Agraviar la cristiandad
Que España conoce en ella.

(Jornada III, Escena II.)

When Don Juan succeeds in one of his plots to the extent of influencing the King to order the arrest of some of the servants of

the Queen, she obeys without a murmur, because it is the command of the King:

"If he commands it, obey like loyal vassals, for he has the place of God; . . . and if he intends to do the same to me [to arrest her] I shall offer him my head."

Si él lo manda, obedecer
Como vasallos leales,
Que tiene el lugar de Dios: . . .
Y si lo mismo procura
Hacer de mí, la cabeza
Le ofrezco.

(Jornada III, Escena X.)

She explains her strict obedience with the statement that: "He who did not know how to obey never commanded well." (Jornada III, Escena XI.)

To convince himself of the truth of affairs reported to him by Don Juan and Don Enrique, the King visits his mother who, since his assuming the reins of government, has been living on one of her estates. He sees the truth and grants her power to deal with Don Juan as she wishes. Again the Queen shows her clemency by simply exiling him. Her kindness is so impressive that the King exclaims:

"Through your illustrious life you show that there are women in Spain who are brave and prudent."

Y vuestra Alteza, señora,
Con su vida ilustre enseña
Que hay mujeres en España
Con valor y con prudencia.

(Jornada III, Escena XVI.)

The mere fact that Tirso has taken this historic character as the heroine of his drama (in which he tries to teach a lesson of the virtue of prudence) shows that a good woman was not unappreciated. And because of that very same demonstration of appreciation we realize that it is the expression of an ideal.

e) ALARCÓN

If the preceding drama has a moral purpose and extols woman, in Alarcón's *La Verdad Sospechosa* there is no such praise.

Don García, son of a high-minded father, is returning to Madrid from the University of Salamanca. Otherwise amiable and interest-

ing, he has an invincible habit of lying. He does not even hesitate to say that he is married to another girl, in order to be spared the necessity of marrying the one selected by his father. To such an extent does he drive this unscrupulous habit, that when he does tell the truth it is questioned, and he is forced to marry the girl who is not his choice.

It is in the frivolous manner in which marriage is contracted that we see that neither a woman's desire nor the element of love enter into consideration.

An unusual situation is brought out in *Las Paredes Oyen*, where Doña Ana takes it upon herself to punish Don Mendo for his nonchalance in speaking of her. The fact that Doña Ana is a widow (without male relatives to guard her reputation and honor) forces upon her extraordinary obligations and gives her far greater liberty of action than is usually enjoyed by Spanish girls. She is free to come and go, and, at will, she can even see her suitors in her own home, without the presence of a third person. Her social status frees her from the necessity of resorting to clandestine interviews, and even affects the behavior of Lucrecia, her cousin, who may visit her with freedom.

Don Juan, a patient and unpresumptuous suitor, is making one last effort to gain favor with Doña Ana. He is very careful not to be indiscreet:

"Because honor is so very delicate that the mere knowledge that it has been assailed is wont to ruin it."

Que como es tan delicada
La honra, suele perderse
Solamente con saberse
Que ha sido solicitada.

(Acto I, Escena I.)

Nor would he confide his secret to Beltrán if the latter were not more of a friend than a servant to him. Doña Ana recognizes in Don Juan a noble knight, but in answer to his declaration of love put in such humble terms, she gives him no encouragement.

Another suitor is Don Mendo, whose redeeming characteristics of a winning personality and physical perfection do not save him from the punishment he so richly deserves because of his slander. To try to gain his point with Doña Ana he slanders Lucrecia, her cousin, neither of whom is immune to his personal charm.

Doña Ana still is in mourning and this prevents her from taking an active part in the festivities of San Juan's Day. Persuaded by her servant, she has returned to the city and is an onlooker from the window of her home. She overhears Don Mendo make slanderous remarks about herself. His motive is to prevent the Duke from becoming curious about Doña Ana, for he fears the Duke as a possible rival. She takes Don Mendo's comments with a mention of Don Juan's name as a prediction that she is to marry Don Juan, according to a popular tradition concerning San Juan's festival. This seems absurd to her at this time, because she is in love with Don Mendo and cannot believe that she could love a man of Don Juan's appearance, the very sight of which is obnoxious to her (Acto I, Escena XX, 942-944).

Her servant, Celia, encourages her by assuring her that Love can make her love him and that a sensible woman does not pay attention to beauty or elegance in a man, for a man's nobility is his beauty and his knowledge is his elegance:

En el hombre no has de ver
La hermosura o gentileza:
Su hermosura es la nobleza,
Su gentileza el saber.

(Acto II, Escena V, 495-498.)

Since the beginning of loving is to cease disliking,

Principio es de querer bien:
El dejar de querer mal.

(Acto II, Escena V, 517-518)

Doña Ana is beginning to make room in her heart for Don Juan.

Don Mendo tries to make amends for his offensive remarks but Doña Ana answers:

"And since I know them, you may well take leave of my favors, and on all occasions speak well, for *walls have ears*."

Y pues las sé, bien te puedes
Despedir de mis favores,
Y a toda ley hablar bien,
Porque *las paredes oyen*.

(Acto II, Escena IX, 713-716.)

Angered by her disdain, Don Mendo plans to attack her coach as she is returning to the city. Don Juan and the Duke have disguised as

coachmen and defend Doña Ana from Don Mendo's daring so bravely that it causes both Doña Ana and Don Mendo to suspect their identity, since such courage is unusual in servants of that class.

Doña Ana, who has been told by Don Mendo that her reputation has been questioned because of the action of the coachmen in her behalf, answers by presenting Don Juan as her husband, thus removing the cause of any gossip:

Esto los cocheros son
 Por quien mi opinión se infama;
 Y por quitar a la fama
 De mi afrenta la ocasión,
 Le doy la mano de esposa
 A Don Juan.

(Acto III, Escena XIX, 919-924.)

That a woman takes it upon herself to punish slander is an unusual situation, as stated at the outset of this discussion. Yet her social position as a widow makes it possible.

f) CALDERÓN

The truth of the old conceptions both of faith and of morals is everywhere assumed as not only undisputed but indisputable. The traditional creed, the traditional views of man's duty and woman's honor, that Spanish *caballeros* had held for centuries, are adopted by Calderón as the only true and indeed permissible ideas in his dramas.⁷³

Returning to the treatment of the "point of honor" as a theme, we meet in *El Médico de su Honra* what might be called "honor-madness," which is carried to such an extreme that on mere suspicion the innocent wife is bled to death.

Don Enrique, the Infante, was at one time in love with Doña Mencía, who is now married to Don Gutierre, a nobleman of very sensitive honor. Don Enrique is accidentally thrown into her presence, and although he learns that she is married, his love for her is revived. She is sincere in her affection for her husband and true to him, and it is contrary to her will that Don Enrique again visits her. She wonders at his boldness:

"Did you thus enter my house, without fearing that through doing so you might harm a woman and offend a noble and illustrious vassal?"

Desta suerte . . .
 Entrasteis . . .
 ¿En mi casa, sin temer,
 Que así á una muger destruye,
 Y que así ofende á un vasallo
 Tan generoso é ilustre?

(Jornada II, Escena III.)

When surprised by the early return of her husband, she demands that Don Enrique hide, for the honor of a woman ought to force him to do even more than that:

El honor de una muger
 A mas que esto ha de obligaros.

(Jornada II, Escena IV.)

Although guiltless, Doña Mencía is so anxious to avoid the presence of her husband that she offers to prepare some supper for him. In answer to his protest that a slave can do it, she shows her dutiful and subservient attitude toward him by saying:

"Is not a slave going to do it, sire? I am one and I am to be one."

¿Ya, señor, no va una esclava?
 Yo lo soy, y lo he de ser.

(Jornada II, Escena V.)

When she re-enters, she informs him that she found a man hidden in her room. This seems to her to be the only way to avoid being considered an accomplice by her husband. He immediately begins a search. Realizing what this might reveal, she purposely puts out the light, thus leaving him in total darkness. Notwithstanding the lack of light, Don Gutierre found a dagger which Don Enrique had left in Doña Mencía's room. This confirms his fears that there really had been someone in the house, even though he could not find him.

There is no rage, no thirst for vengeance in his actions, but deep reasoning as to just what he should do. The fear of publicity of any stain on his honor seems paramount in his mind:

"The first medicine is to close all the doors on this injury, and to stop the evil. The first diet which the physician of his own honor prescribes and orders is silence, which means guarding one's speech and being patient."

. . . sea
 La primera medicina,
 Cerrar al daño las puertas,

Atajar al mal los pasos.
 Y así os receta y ordena
 El médico de su honra
 Primeramente la dieta
 Del silencio, que es guardar
 La boca, tener paciencia:

(Jornada II, Escena XVI.)

He even suggests that Doña Mencía die in such a way that no one may guess it, since his hidden grievance demands a hidden vengeance:

Y que agravio, que es oculto,
 Oculta venganza pide,
 Muera Mencía de suerte,
 Que ninguno lo imagine.

(Jornada III, Escena III.)

But before affairs reach such a point, he prays that Heaven deprive him of life in order that he may not see the tragedy of so unfortunate a love:

Pero antes que llegue a esto,
 La vida el cielo me quite,
 Porque no vea tragedias
 De un amor tan infelice.

(Jornada III, Escena III.)

His feeling for his wife is deep, and the thought that she is to blame is repulsive to him. When relating his fear to the King, he again spoke of the honesty, chastity, and fidelity of his wife. But men like him do not need to see an insult; a mere thought, suspicion, or guess is enough to force them to defend their honor. He informs his King in order that the latter may prevent the damage that does not really exist (Jornada III, Escena I).

He experiences a revulsion of feeling and protest against the hard laws of honor which demand that an innocent one die; but his honor is in danger and there is not an hour to lose:

¿Qué injusta ley condena,
 Que muera el inocente, y que padezca?
 A peligro estais, honor,
 No hay hora en vos, que no sea
 Crítica;

(Jornada II, Escena XVI.)

News is brought to Mencia that Don Enrique is leaving because of her. To prevent this publicity she feels in duty bound to write him a letter. She has written but a few lines when her husband suddenly snatches the paper from her and she faints. He is now convinced and plans his actions with deliberation: he dismisses all the servants, locks the house, and writes *his* message on the letter:

"My love adores thee, but my honor hates;
And while the one must strike, the other warns.
Two hours hast thou of life. Thy soul is Christ's;
O, save it, for thy life thou canst not save!"⁷⁴

"El amor te adora, el honor te aborrece; y así el uno te mata, y el otro te avisa. Dos horas tienes de vida; cristiana eres, salva el alma, que la vida es imposible."—(Jornada III, Escena X.)

At the end of the allotted time, Don Gutierre returns with a surgeon whom he forces to bleed his wife to death. She had prepared to die, and as the physician does the husband's bidding, the victim makes no resistance but repeatedly sighs:

"I die innocent; may Heaven not take vengeance on you for my death."

... inocente muero;
El cielo no te demande
Mi muerte.

(Jornada III, Escena XVI.)

The surgeon relates the story to the King, who rushes to see Don Gutierre. He demands that the latter marry Leonor, whom Don Gutierre was in honor bound to have married long before. He tries to excuse himself, but the King is peremptory in his demand, suggesting that he use the same remedy he has invented in case of the recurrence of any wrong to his honor. Don Gutierre explains his actions thus:

"I deal, my lord, *in honor*, and so place
A bloody hand upon my door to mark
My honor is by blood made good."⁷⁵

Trato en honor, y así pongo
Mi mano en sangre bañada
A la puerta; que el honor
Con sangre, señor, se lava.

(Jornada III, Escena XX.)

To us this play seems to violate all principles of Christian morality on the part of the husband, but it is in accord with the national

temper of those times, when a stain on one's honor had to be washed out with blood, even though that blood were innocent.

It has frequently been said that the plays of Calderón typify Spanish nationality of the seventeenth century in its most concrete form, and contain just what is summed up in the expression *Dios, el Rey y mi Dama*. In *El Alcalde de Zalamea* Calderón depicts a spirit of lawlessness in such an effective way that the conduct of the Captain is branded as a dastardly act. This villain is a representative of a type of soldier whose brutal instincts are uppermost and who will allow nothing whatsoever to stand in the way of gratifying them. The military class possessed special privileges and it was exempt from the jurisdiction of the magistrates, so that such outrages as that at Zalamea were not uncommon.

Orders have been received by the Captain that they are to remain in Zalamea until further notice. The officers are to be quartered in the town. The sergeant has been assigned to the house of Pedro Crespo, father of the most beautiful girl in town. As a precaution the father makes his daughter and her cousin hide in some secluded rooms, to which the girls only half willingly retreat. Inés says:

"I consider it foolish to guard a woman, if she does not wish to guard herself." (Jornada I, Escena X.)

The Captain through trickery gains entrance into the rooms, but Isabel reminds him that as a soldier he has a special duty toward women:

"Men like you are to defend women, if not for what they are, just because they are women; and that is enough, since you are who you are." (Jornada I, Escena XV.)

As a consequence of their intrusion, Juan, the brother, and Crespo realize the futility of their attempt to guard the girls. Don Lope de Figueroa relieves the situation by ordering all troops to leave the town, for which Crespo is very grateful, since it relieves him of feeling obliged to avenge himself for the wrong that might be done him, however slight that wrong might be. So firm is Crespo in what concerns his honor that even if it were a general he would kill him for daring to dishonor him in the slightest degree. Though he knows that the King could deprive him of his life and goods, the King cannot touch his honor, for that belongs to the soul (Jornada I, Escena XVIII).

Juan goes, as a soldier, with the troops; but before leaving, his father gives him advice, which influences his attitude toward women:

"Never speak ill of women; the most humble, I tell you, is worthy of esteem, because, after all, of them we were born."

No hables mal de las mujeres;

La más humilde, te digo

Que es digna de estimación,

Porque, al fin, dellas nacimos.

(Jornada II, Escena XXI.)

Isabel, who is happy that, because of the departure of the soldiers, her freedom has been restored to her, has seated herself in the doorway. Suddenly Don Alvaro, the Captain, carries her off to a nearby mountain. Crespo, his sword in hand, tries to follow his daughter, but the soldiers prevent it by tying him to a tree. Juan, who is on his way to join the troops, hears the cries of a woman and goes to defend her. He fights the Captain and wounds him.

At dawn Isabel wanders about, not knowing what course to take, since to return to her home without honor would give her brother a right to kill her (Jornada III, Escena I). By chance she comes to the place where her father is tied. She tells her story and begs her father to kill her

"So that it may be said of you that you killed your daughter in order to give life to your honor."

Para que de ti se diga

Que por dar vida a tu honor

Diste la muerte a tu hija.

(Jornada III, Escena II.)

The father consoles her and together they return to the town to aid Juan and to kill the Captain.

Just at this point Crespo has been elected Alcalde. He immediately exercises the power of this new office to arrest the Captain, whose wound was not so very grave. The Captain objects to being placed under civil rule, but Crespo accuses him of having dishonored his daughter and of having thus sullied the illustrious name of his family which had been immaculate for centuries. He demands that the Captain marry his daughter, an act that would in no wise dim the honor of the Captain's children, since the rank of the father is what is considered, not that of the mother (Jornada III, Escena VIII). This request is spurned. Then exercising his right as Alcalde, Crespo

has the Captain imprisoned and swears vengeance. When Juan reaches town and learns of his sister's fate he draws his dagger, ready to kill her, but the Alcalde has him arrested for having attacked his superior officer.

News of this has reached Don Lope, who is indignant at the treatment received by his soldiers. He demands their release, but Crespo is obstinate. The King arrives and demands an explanation. The one given is satisfactory to the King although he suggests that the Captain as a gentleman should have been beheaded instead of being garrotted. Isabel is sent to a convent, Juan is freed, and Crespo is made Alcalde for life.

In this play we see a considerable advance in the attitude of men toward their honor and toward their women. An innocent woman is not made to pay the penalty for the outrage done through her by an outsider to the honor of her family. Her father takes his vengeance upon the man by whom the insult was offered.

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[To be continued]

BRIEF ARTICLES AND ANNOUNCEMENTS

EL CENTRO DE ESTUDIOS HISTÓRICOS DE MADRID

Inauguración de los cursos de verano del año 1925

En la noche del 13 de julio se celebró la inauguración de estos cursos en el aula magna de la Residencia de Estudiantes. Presidió el Sr. D. Elías Tormo, Vicerrector de la Universidad Central. A la derecha del Sr. Tormo estaban sentados los señores Ramón Menéndez Pidal y Homero Serís y a la izquierda el Sr. Castro y el Profesor Erwin K. Mapes de la Universidad de Iowa.

El Profesor Mapes hizo uso primero de la palabra, en nombre de los profesores y estudiantes norteamericanos matriculados en el curso. Habló luego el Sr. Menéndez Pidal y finalmente el Sr. Tormo, que dió la más cordial bienvenida a todos los estudiantes extranjeros. El poeta Alberti leó por último algunas de sus poesías. Los discursos del Sr. Mapes y del Sr. Menéndez Pidal publicamos a continuación.

Discurso del Sr. Mapes :

LOS CURSOS ESPECIALES PARA EXTRANJEROS

SEÑOR PRESIDENTE, SEÑORAS Y SEÑORES :

El sostenimiento de cursos especiales para extranjeros es un movimiento cultural que adquiere cada día más fuerza, no solamente en España, sino en otros muchos países de Europa. En la Universidad de París, por ejemplo, se dan desde el fin de la guerra mundial una serie de cursos para estudiantes de otras naciones, los cuales vuelven siempre a su país llenos de entusiasmo por la cultura francesa. Prosperan estos cursos porque la idea que los anima es lógica. La mayor parte de los males que afligen a la humanidad son debidos a que los naturales de un país no conocen o conocen deficientemente a los de los otros. De esta manera surgen las sospechas, las disensiones, los odios. Solamente viviendo durante mucho tiempo en contacto diario con personas de otra nacionalidad y ante las instituciones que forman la base de su cultura, podemos comprender su manera de pensar. Siempre que lo hacemos nos damos cuenta de que las diferencias de lengua o de costumbres que nos dividen, son en extremo superficiales. En lo esencial, el hombre culto es lo mismo en España, en Francia, en los Estados Unidos o en cualquier otro país civilizado. Al conocernos bien entablamos amistades duraderas. Por ello, desde el punto de vista de la buena voluntad y comprensión internacional, son valiosas en extremo las visitas de estudiantes a cualquier país extranjero. Este aspecto ideal de las relaciones estudiantiles es uno de los que más caracterizan los cursos de verano que en Madrid organiza el Centro de Estudios Históricos, según he podido observar ya en varias ocasiones. Los profesores españoles hacen todo lo posible para que los estudiantes extranjeros puedan sacar el mayor provecho de su estancia en la villa y corte. Estos, por su parte, saben apreciar los esfuerzos prodigados en su interés, y resulta que las amistades que unen a los de una y otra nación se estrechan cada vez más.

Además del elemento personal al cual acabo de aludir, hay un fin práctico que es también en extremo importante: la enseñanza del idioma. Conociendo es-

pecialmente, como es natural, las condiciones de mi propio país, los estudiantes que no son norteamericanos me perdonarán si hablo de esta materia desde un punto de vista nacional.

Para el estudio de las lenguas, la posición geográfica de los Estados Unidos y su gran extensión territorial nos son muy desfavorables. Un profesor de lenguas que viva en la costa occidental, tendrá que viajar unos cinco mil kilómetros antes de llegar a Nueva York, y desde su puerto hasta llegar a otro de Europa transcurrirán largos días a bordo del vapor, a los que suceden uno o varios en ferrocarril, según la población a que se dirija. No es necesario decir que además del tiempo invertido los gastos para el viaje y para los cursos son costosos. Un profesor norteamericano que enseñe un idioma extranjero, se halla, pues, frente a grandes dificultades cuando quiere perfeccionarse en su especialidad mediante un viaje a Europa.

En el caso de la enseñanza del español hay dificultades especiales que, aunque disminuyen poco a poco, son todavía bastante serias. Hace diez años el alemán era la lengua extranjera más universalmente enseñada en los Estados Unidos, y por haber continuado durante mucho tiempo tal enseñanza, teníamos un cuerpo de profesores muy capacitados para enseñar este idioma. El estudio del francés, menos diseminado que el alemán, era asimismo tradicional, hallándose, relativamente, grandes facilidades para su estudio. El español no se enseñaba más que en un número reducido de escuelas, y generalmente se le confiaba a un profesor de francés, cuyos conocimientos del español eran mucho menores que los que naturalmente poseía de su especialidad.

La guerra trajo un trastorno extraordinario en la enseñanza de las lenguas extranjeras. El alemán casi desapareció para reaparecer poco a poco. El francés tuvo durante algunos meses una popularidad desmedida, debido sobre todo a la inmediata necesidad de preparar a nuestros soldados para su vida en Francia. Después perdió una parte de su prestigio, continuando empero su enseñanza con mucha más amplitud que antes de la guerra. El español fué el idioma más beneficiado en este nuevo aspecto de la enseñanza de lenguas. Desde su puesto humilde pasó de un salto al nivel del francés. Donde antes de la guerra había un pequeño grupo de primer año de español, surgió una muchedumbre de estudiantes que solicitaban instrucción en este idioma. Hemos de confesar que la enseñanza durante aquellos primeros años no fué perfecta ni mucho menos. Nos limitamos, sencillamente, a hacer todo lo posible para afrontar las nuevas condiciones. Los buenos maestros de una lengua no se forman en pocos meses. Pero paulatinamente, al transcurrir de los años, iban mejorando las condiciones en que se desarrollaba, y ahora, aunque tal vez nuestra organización de la enseñanza del español sea menos perfecta que la del francés, y seguramente inferior a la del alemán de la época que precedió a la guerra, principia ya a ser suficientemente digna del valor que debe concedérsele. Lo que más necesitamos y lo que más continuaremos necesitando, es exactamente lo que hemos venido a buscar a Madrid: la instrucción cuidadosa de los detalles técnicos del idioma, hecha por catedráticos españoles. Hay un punto infranqueable del que no puede pasar la instrucción en español de un maestro norteamericano. Y nos es preciso dirigirnos a vosotros, los españoles, si queremos llegar al completo perfeccionamiento.

La enseñanza del español presenta una dificultad más con que no se tropieza en la enseñanza de los otros idiomas en nuestro país. En toda instrucción se precisa un criterio, un patrón al cual podamos ajustar nuestro trabajo. En el caso concreto que nos ocupa este patrón es precisamente una de las cosas que más echamos de menos. El español que se habla en las múltiples naciones de la América española varía por su pronunciación, por su vocabulario, por detalles esenciales, de un país a otro. Sin una norma o modelo de corrección quedan, por consiguiente, confusas nuestras ideas sobre muchos puntos de la lengua. Tal vez lo más importante que hacemos los que venimos a España a estudiar, es adquirir este criterio de corrección. El castellano ha sido adoptado, por consenso general, como la norma para todos los de habla española. Deseamos, por lo tanto, conocerlo lo mejor posible. En las pocas semanas que pasaremos aquí durante los cursos de verano, podremos corregir nuestras faltas y lograr la norma para nuestra futura enseñanza.

Me falta tiempo para hablar de las muchas ventajas de una estancia en Madrid, aparte de los cursos propiamente dichos: las visitas a los monumentos históricos y artísticos de Madrid, los viajes a otras ciudades cercanas, la oportunidad de conocer a las personalidades más eminentes de España. Todas nos serán prodigadas a manos llenas por los que dirigen nuestro estudio.

Mas no quiero terminar sin tener el verdadero placer de agradecerles a los señores directores de los cursos la cordialísima recepción que nos han ofrecido, y sin predecir para los de este verano un éxito igual ó mayor que el de los años precedentes. He dicho.

DISCURSO DE D. RAMÓN MENÉNDEZ PIDAL

SEÑORAS Y SEÑORES:

Con verdadera satisfacción doy la bienvenida a los estudiantes de nuestro XIV Curso de Vacaciones. La presencia, cada año repetida, de estudiosos de todas las nacionalidades en estos cursos, compensa nuestros esfuerzos porque evidencia que el conocimiento del español se impone de un modo seguro con la misma fuerza que el de las restantes lenguas de cultura. Y al mismo tiempo nos obliga a persistir en nuestra labor para poder corresponder a vuestro justo deseo de adquirir el concepto de lo español en fuentes directas, y aun mejor en la que se puede calificar de más directa de todas. Procedéis de Universidades norteamericanas, inglesas, holandesas, alemanas, italianas, y de otros países, donde ya el estudio del español florece, y en cualquiera de ellas habéis podido lograr la perfección del idioma que apetecéis. Por otra parte, hay Cursos de Vacaciones en otras tierras de habla española—Andalucía, Puerto Rico, Méjico, etc., todos ellos bien acreditados; pero vosotros habéis preferido con delicada atención, venir a esta tierra castellana donde la pronunciación se mantiene más íntegramente fiel a la ortografía, donde el ambiente es más propicio para toda evocación histórica y literaria, y donde la impresión de lo íntimamente español puede surgir en todo momento más fuerte y más exacta.

A todos los que han cooperado a la realización del presente curso doy aquí las más sinceras gracias en nombre del *Centro de Estudios Históricos*, muy en especial al Sr. Barlow, a la Señorita Alda, al Sr. Bullock, al Sr.

Turrell, que se han ocupado de la organización de importantes grupos en los Estados Unidos y en Inglaterra. Dedico un particular saludo al Sr. Mapes, Profesor de la Universidad de Iowa, cuya voz en este caso es eco del hispanismo norteamericano, y cuya presencia en este acto nos ha sido gratísima. En suma, no quiero terminar sin dirigir también afectuosos saludos al Vicerrector de la Universidad Central, el Sr. Tormo, al Sr. D. Homero Seris, Presidente del Instituto de las Españas en los Estados Unidos, y al inspirado poeta Don José Ignacio Alberti, recientemente galardonado en el Concurso Nacional de Literatura, cuyos delicados versos han traído a esta solemnidad una nota fragante y pura de nuestra alma española. **He dicho.**

Se matricularon en los cursos noventa y nueve estudiantes.

A NEW SOURCE FOR PLAY MATERIAL

Teachers of Spanish who are looking for short plays readily presentable are generally familiar with those available to them in textbooks, such as: *Spanish Life*, by Allen and Castillo, (Holt); *Pieccitas*, by Henry (Allyn Bacon); and editions of one-act plays by Benavente, the Quinteros, Martínez Sierra, and others, published by Ginn, Heath, American Book, World Book, Winston, Sanborn, etc.

The dramatic material now available is not so plentiful as to satisfy the growing demand for use in classes and clubs. It is partly with this need in mind that a teacher in the University of Wisconsin has undertaken to compose a series of plays which are attracting favorable attention. Mr. Samuel A. Wofsy has already written the following three farces, all of them well adapted for acting by American students of Spanish:

1. *Nuestro Futuro Diputado*, 3 acts, published by the Instituto de las Españas, 1923. Roles, 8 men, 6 women.
2. *Una Yanki en España*, 4 acts, published by the Sociedad Hispánica de la Universidad de Wisconsin, 1924. Roles, 6 men, 5 women.
3. *El Idilio de Lolita en Nueva York*, 2 acts, published by Sociedad Hispánica de Wisconsin, 1925. Roles, 6 men, 6 women.

The three plays may be obtained (price 50 cents) by writing to the publishers, No. 1, at 522 Fifth Avenue, N.Y., and Nos. 2 and 3, at 508 State Street, Madison, Wis., care of University Co-operative Company.

In these comedies the author has introduced elements likely to appeal to the comic sense of our students. With a fine command of idiom, with contact with Spanish as it is studied in this country, and with a natural gift for funny dialogue, Mr. Wofsy has been able to create plays well adapted to American audiences. The dialogue is rapid and witty, there is a great deal of action, the plots are both farcical and dramatic, and the language is idiomatic but simple.

In the first play we have a plot based on mistaken identity which creates some highly amusing scenes. As is proper in a good farce, all ends well for the protagonist, a rakish student.

In the second play the author has sketched the diverting adventures of an American girl in a small Spanish city. Many of the scenes are full of an inter-

national wisdom. Here again the plot ends happily with a marriage between the American girl and a Spaniard who realizes the advantages to be gained for his business by the application of her progressive ideas. There is also an amusing contrast between two husbands, drawn in good farcical fashion.

The third play is shorter, and easier to stage than the others. It is especially adapted to audiences not understanding Spanish readily, because there is a reminiscent trace of Tristan Bernard's *L'Anglais tel qu'on le parle*. Here a Spanish girl is shown in New York, intent upon engaging a teacher of English who must be of Anglo-Saxon appearance, fair, tall—in one word, American. She has a New York friend who is equally intent upon meeting the type as she imagines it, of the Spanish *caballero*, black hair, gleaming eyes, pale skin. How these two girls realize their ambition is shown in a charming and interesting plot which ends happily for all concerned.

Mr. Wofsy has included in his three little books clear stage directions and settings. Another feature which will recommend them to American teachers is the concise but adequate vocabulary at the end of each. It is my opinion that schools that like to plan for a fiesta to crown the year's work will find here excellent material. It is to be hoped that the author will not only continue this series of enertaining farces, but will also prepare a collection of short scenes readily adaptable for classroom presentation in high schools. His dramatic gift and his knowledge of the American student may well combine to create play material that should become a lively source of interest and diversion in Spanish classes and clubs.

HARRY KURZ

KNOX COLLEGE

NEWSPAPERS IN A JUNIOR HIGH SCHOOL CLASS

Some years ago a person who was interested in the teaching of Spanish gave the Junior High School in which the writer taught a subscription to one of the leading Mexican daily newspapers. An effort was made to find the most effective manner of using the papers in connection with the class work, and some fairly interesting results were secured.

At first classes in the sixth and seventh quarters of Spanish were given papers and told to become acquainted with their general makeup and content. The individual pupils were then assigned the task of selecting an article and giving a résumé of it in class. These reports were then made the basis for a general discussion. It was found that this method of procedure wasted a great deal of time and did not produce any definite, clear-cut results, chiefly because the pupils chose to report on topics which they could not adequately handle both because of lack of vocabulary and immaturity of thought.

The teacher then adopted the procedure of carefully selecting short articles and advertisements which were fairly simple in thought and expression, and which either repeated or supplemented the pupils' vocabulary. Groups of two or three pupils prepared these fragments for presentation to the class, under the direction of the teacher, pasting them on sheets of light cardboard and noting

below new and unfamiliar words and expressions. The material prepared in this way was used to vary and supplement the exercises in the textbook. It was either read to the class or written on the blackboard and then made the basis for a conversation exercise.

In a very short time it was found necessary to classify the material. Two broad divisions were made: *cosas* and *sucesos*. In the first were put subdivisions for *cosas de hierro, de madera*, etc. Advertisements were found to be most helpful here, though several descriptions of buildings were used. In the second division came *sucesos sociales, sucesos políticos*, etc. In order to house the material, boys in the class built in the manual training shop an addition to the file which the department already had for the safe-keeping of its *realia* collection.

At the end of the quarter it was found that a great deal of supplementary material, admirably correlated with the course as planned, had been collected. The classes had perhaps progressed no more than they would have done with an equal amount of drill based on any good material; but they had been intensely interested in the work, many of the pupils had done a fair amount of reading on their own account, and all of them had more or less discarded their former idea of Spanish as a classroom subject limited by a textbook.

It is interesting to note that, perhaps naturally enough, when the same material was used with succeeding classes it did not arouse nearly the amount of interest and enthusiasm that it had done in the classes which had prepared it.

GEORGE R. NICHOLS

UNIVERSITY OF ARIZONA

UNA CARTA DEL SR. SHERWELL

ALTA COMISIÓN INTERAMERICANA
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WASHINGTON, A 30 DE JULIO DE 1925

Sr. don Aurelio M. Espinosa
Stanford University, California

MI DISTINGUIDO COMPAÑERO Y AMIGO:

Deseo, por medio de HISPANIA, llamar la atención de los maestros de español de los Estados Unidos sobre el autor mejicano Cayetano Rodríguez Beltrán, quien ha escrito una colección de obras no solamente de gran entretenimiento como novelas, cuentos o cuadros de costumbres, sino que también son modelo por lo castizo de la expresión y por la riqueza del vocabulario. No sé de ningún autor moderno que pudiera recomendarse con mayor justicia a aquellos que tratan de acrecentar su conocimiento de la lengua española.

Las últimas obras de Cayetano Rodríguez Beltrán son una novela intitulada *Un Ingenio* y un libro intitulado *Cuentos y Tipos Callejeros*, que contiene pequeños bosquejos admirablemente hechos. Esas obras pueden obtenerse pidiéndoselas al autor, que es actualmente Director de la Escuela Secundaria y Preparatoria de Jalapa, Estado de Veracruz, República Mejicana.

De Ud. afmo. amigo y atto. S. S.,

GUILLERMO A. SHERWELL

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A 14
VOLUME VIII

DECEMBER 1925

NUMBER 6

DEC 8 1925

HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

Entered as second-class matter February 20, 1918, at the Postoffice at Stanford University, California, under the Act of August 24, 1912

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VOLUME VIII

December 1925

NUMBER 6

EN TORNO AL ÚLTIMO "DON JUAN"

Asistimos actualmente a una especie de monomanía donjuanista. El siglo XIX produjo una verdadera pléyade de burladores, pero ni con mucho llegó la fiebre donjuanesca al extremo de fecundidad en que hemos dado en el cuatrienio que del XX va transcurrido. Jamás la cosecha de libertinos fué tan numerosa ni tan variada. Cual flora exuberante, aclimatada ya a todas las latitudes, retoña y fructifica la leyenda del proteico calavera en el momento presente con una feracidad y lozanía realmente asombrosas.

Hasta ahora, de todas las grandes literaturas, la norteamericana era la única que había logrado eximirse de su concupiscente influjo y manteníase preservada de la tentación pecaminosa, y por ello, quizás, irresistible, que el famoso burlador ha ejercido siempre en la mayor parte de los grandes hombres de letras en el viejo mundo; mas esta impoluta virginidad había de ser por fuerza un estimulante poderoso para Don Juan, que le excitara a visitar estos lares. Hace apenas dos años, pues, irrumpió el irreverente burlador en el coro de las pudorosas musas yanquis, y a pesar de la alarma y las protestas que el hermoso libro de Ludwig Lewisohn produjo, a pesar de la rigidez ética y de la gazmoñería puritana de ciertos elementos que le proscriben de esta literatura, es muy posible que reaparezca en el parnaso norteamericano. Inglaterra, que por idénticas razones, fué siempre un campo poco menos que vedado a las tropelías del gran facedor de entuertos,¹ ha producido ya dos, por lo menos, en lo que va de siglo: el *Man and Superman* de Bernard Shaw, en 1903, y el *Don Juan de Maraña* de Arnold Bennett, en 1923, inspirado en el *Don Juan de Maraña* de Dumas padre.

¹ Desde la aparición del primer Don Juan, atribuido a Tirso hasta 1900, la literatura inglesa no cuenta más que una media docena de Don Juanes.

En cuanto a Francia el ambiente moral es más propicio y así apenas transcurre un año sin que un Don Juan flamante y remozado haga sonar sus espuelas por las calles de París. De la mano de Lavedan, de Prévost, de Bataille, de Rostand, de Regnier, de Mounet-Sully, de la gran poetisa, Comtesse Mathieu de Noailles, de Durel, de T'Serstevens, últimamente, y de varios otros que no recordamos ahora, le hemos visto galano y seductor recorrer la "ville lumière" en los últimos veinte o veinte y cuatro años. Y nótese de pasada que no va en mala compañía el arriscado hidalgo.

En lo que a España, su progenitora, respecta, por no citar otras literaturas, los Don Juanes de última hora forman legión. Bastará citar los nombres de Valle-Inclán, Jacinto Grau, Azorín, Martínez Sierra, Emilio Carrere, los hermanos Alvarez Quintero, Ricardo León, Alberto Insúa, Jacinto Octavio Picón, y algún otro que no acude a nuestra memoria en este instante. Entre los exégetas del tema cuéntanse plumas de tanto fuste como la de Ortega y Gasset, la de Pérez de Ayala, la de Ramiro de Maetzu, etc., que en sendos estudios han tratado de interpretar el mito recientemente, ofreciendo cada uno de ellos una diferente concepción del tema, y todos, no obstante, asistidos por la razón, ya que el asunto es múltiple y fecundo, como inagotable y fecunda es la vida misma, cuyo instinto y ciego impulso representa.

Pero de todas las manifestaciones donjuanistas que han aparecido en la literatura española con posterioridad al drama de Zorrilla, ninguna ha hecho tanto ruido ni ha sido acogida con tanto aplauso y general beneplácito, lo mismo por parte del público que de la crítica, como la que motiva estos comentarios.² Un exitazo, que diría un gacetillero, con su inevitable secuela de banquete en honor de los autores, loas, panegíricos, y elocuentes apologías.

El nombre del señor Marquina es familiar para todos los lectores de *Hispania* y aun para la mayor parte de los que enseñan o estudian la lengua y la literatura españolas en Norte América. Bien sabido es de todos que él es hoy el representante más legítimo del teatro clásico en su país, por lo menos en lo que a la forma y al espíritu respecta. Los manes de Calderón y de Rojas parecen haber reencarnado en el dramaturgo contemporáneo. Ama el ambiente histórico y sabe rep-

² Eduardo Marquina y A. Hernández Catá, *Don Luis Mejía*, comedia legendaria de capa y espada en tres actos y un epílogo, en verso (Editorial Reus, Madrid, 1925).

roducirlo en versos grandilocuentes, rítmicos, sonoros, y vibrantes de fervor tradicional, muy dignos del abolengo ideal que el autor encarna y de la alcurnia poética heredada. No desmerece él por cierto de la prestancia de sus augustos antepasados y seguros estamos de que Lope y los continuadores de su escuela, si desde el Empíreo se dignan contemplar este bajo mundo, se sentirán orgullosos de tal descendiente.

No ocurre lo mismo con el señor Catá. No obstante ser uno de los escritores jóvenes de más meollo en la época actual, acaso el más leído en los países de habla castellana, y, sin duda, el mejor conocido allende las fronteras por haber colaborado frecuentemente en periódicos de París y Londres, en Norte América es poco menos que ignorado. Hernández Catá es hoy el más devoto, ameno y feliz cultivador de la novela corta y del cuento en nuestra lengua y, sin reservas, uno de los valores más sólidos de la nueva generación. Cubano por nacimiento y empleado en el servicio consular de aquella república por luengos años, ha recorrido muchos países y se ha familiarizado con varias literaturas. Sus libros revelan el influjo de los grandes pensadores extranjeros y están preñados de ideas generales y de una filosofía generosa y muy humana, si bien últimamente va adquiriendo tintes excépticos, pesimistas y aun tétricos a veces, pero siempre intensa y enjundiosa. El es de los pocos escritores de imaginación que estudian y aprovechan no sólo en el libro de la vida sino también en los escritos por los que tienen algo que enseñarnos. Su estilo es pulido, elegante, cuidadoso, y noble, si bien a ratos peca de rebuscado, sin dar en lo artificioso, es verdad.³ Ha escrito también novelas extensas de alto valor psicológico y social, como *La Muerte Nueva*, por ejemplo. El, con José A. Ramos, otro gran obrero del pensamiento, y José María Chacón, crítico atildado y pulcro, constituyen los tres valores máximos de la juventud intelectual de Cuba en el momento actual.

¿Qué representa en la interminable dinastía donjuanesca esta última variante, producto híbrido de un magnífico novelista y de un gran dramaturgo? Desde el punto de vista filosófico y hermenéutico, bien poca cosa, si se atiende a la evolución que este Proteo moderno

³ Sus obras capitales son: *Cuentos pasionales*, *Novela Erótica*, *Pelayo González*, *La Juventud de Aurelio Zaldívar*, *Los Frutos Ácidos*, *Fuegos Fatuos*, *Los Siete Pecados*, *Zoología Pintoresca*, *El Placer de Sufrir*, *La Voluntad de Dios*, *Una Mala Mujer*, *El Corazón y Libro de Amor*. En colaboración con A. Insúa ha escrito varios dramas y comedias y ha traducido de Wells, Knut Hamsun, Barrès, Epicteto, Stendhal, y Heine.

ha sufrido en los últimos años. No aportan los autores ninguna exégesis genuina ú original que marque una especial manera de interpretar el mito erótico, ni problemamente se la propusieron tampoco. Es la suya una parodia afortunada de la obra de Zorrilla, de la cual se desglosa sin desviarse, en lo fundamental, del contenido ideológico de aquélla ni de la concepción artística y psicológica del héroe. Hay, desde luego, en esta glosa aportación de elementos propios de carácter sentimental, principalmente, de los que trataremos después, pero nada que altere en la esencia la popular creación zorrillesca.

Para todo el que esté un poco familiarizado con las más recientes interpretaciones del carácter donjuanesco será cosa olvidada de tan sabida que el fiero burlador se ha domesticado y humanizado mucho a partir de la bravía y genial creación de Tirso.⁴ De seductor demoníaco, pendenciero, y rijoso, capaz de habérselas hasta con las furias del averno, hase trocado en el ente infeliz, poco menos que pobre diablo, en el "Don Juan, buena persona," como felizmente le denominan los que, en opinión del señor Pérez de Ayala, mejor han sabido comprenderlo en la época moderna, los hermanos Alvarez Quintero.⁵ Mas los señores Marquina y Catá no se hacen eco de estas transformaciones y prefirieron plasmar su héroe sobre el modelo o arquetipo tradicional, inyectándole cierto vago misticismo y convirténdole en hijo amante y sumiso y galán enamorado y sentimental que va prodigando su corazón por la vida con generosidad bien poco donjuanesca, por cierto.

Amen de otros elementos ajenos a la producción original de

⁴ G. Bernard Shaw, *Man and Superman*, London, 1903: "And so your Don Juan has come to birth as a stage projection of the tragi-comic love chase of the man by the woman; and my Don Juan is the quarry instead of the huntsman. Yet he is a true Don Juan, with a sense of reality that disables convention, defying to the last the fate which finally overtakes him. The woman's need of him to enable her to carry on Nature's most urgent work, does not prevail against him until his resistance gathers her energy to a climax at which she dares to throw away her customary exploitations of the conventional affectionate and dutiful poses, and claim him by natural right for a purpose that far transcends their mortal personal purposes."

⁵ A. T'Serstevens, *La Légende de Don Juan*, Paris, 1924: "Depuis des siècles, les écrivains n'ont pas cessé d'en modifier le caractère. Sur la trame que nous a donnée Tirso de Molina, les poètes et les penseurs ont brodé tant de détails que les éléments primitifs ont presque disparu. Le personnage s'est transformé sans cesse, d'après l'évolution de l'esprit et la conception de l'amour."

Tirso, tales como la creación de Doña Inés, Zorrilla, en su versión de la leyenda, introdujo a Don Luis Mejía, contrincante de Don Juan, y a su dama, Doña Ana de Pantoja. Ambos son producto de la fantasía del poeta romántico y nadie antes ni después había hecho caso de estos dos héroes menores. Sin embargo, esta dualidad del tipo del seductor añade gran intensidad dramática al asunto principal en la obra zorrillesca y le sirve al autor para robustecer y hacer resaltar el fiero carácter de Don Juan, contrastándolo constantemente con su infortunado rival. De ahí el hábito de fuerza trágica y fatalista que como predicción de una sibila agorera y aciaga se deja sentir en toda la obra a partir de la escena de la hostería. Don Luis presiente que está predestinado por su sino a perder la dama y la vida, que Don Juan es un como espíritu endemoniado a cuya audacia y valor es inútil resistir, y esto añade intensidad y emoción trágica a la obra.⁶

Los autores de ahora han visto en estos dos caracteres secundarios del drama de Zorrilla una gran posibilidad artística y han querido infundirles savia y vida nuevas, sacándolos otra vez al proscenio en calidad de protagonistas, con más robusta y definitiva personalidad. La obra, en síntesis, se reduce, pues, a parodiar casi *ad pedem litteram* la de Zorrilla, dando, por supuesto, más relieve a Don Luis y a Doña Ana, que en el modelo son personajes secundarios, el uno, y episódico, la otra, en tanto que ahora son los héroes del drama, pero sin alterar su ideología ni el desenlace que el autor había dado al *Don Juan Tenorio*.

Hay, sin embargo, como ya apuntamos, algunos elementos nuevos aportados por los refundidores. Uno de ellos es la introducción de la madre del libertino, cosa un poco inusitada en la literatura don-

⁶ He aquí el monólogo de Don Luis en la escena tercera, acto segundo, que es digno de un héroe helénico:

"Jamás tal desasosiego
tuve. Paréceme que es
esta noche hora menguada
para mí . . . y no sé qué vago
presentimiento, qué estrago
teme mi alma acongojada.
Por Dios, que nunca pensé
que a doña Ana amara así,
ni por ninguna sentí
lo que por ella. . . . ¡Oh! Y a fe
que de don Juan me amedrenta

no el valor, mas la ventura.
Parece, que le asegura
Satanás en cuanto intenta.
No, no; es un hombre infernal,
y téngome para mí
que, si me aparto de aquí,
me burla, pese a Pascual.
Y aunque me tenga por necio,
quiero entrar; que con don Juan
las precauciones no están
para vistas con desprecio."

juanesca. La innovación resulta afortunada en el acto segundo, pero fracasa desdichadamente en el epílogo, donde los autores no encuentran otras palabras para pintar el dolor materno que esta sandez puesta en labios de la Doña Leonor al contemplar a su hijo muerto:

¡Hijo mío! . . . ¡vida mía!
¡la gala de Andalucía
se va, para no volver!!!”

Bien se está San Pedro en Roma, y si los autores no alcanzan a pulsar las cuerdas elegíaca y trágica con mayor y más adecuada intensidad, mejor hubiera sido dejar a la excelente señora en su casa, lamentando su dolor a solas que no sacarla al prosenio para soltar una simpleza impropia del momento psicológico que se supone de gran intensidad trágica.

Otra variante de la obra con respecto a la de Zorrilla es la transformación del carácter de Lucía, la doméstica de Doña Ana. En la obra original apenas surge por un instante como medianera venal que facilita el acceso de Don Juan a las habitaciones de su ama franqueándole la entrada, merced a las doscientas doblas que éste le ofrece; en la glosa, hase convertido en una garrida gitana, pasional y celosa, víctima de la felonía de Don Luis, a quien ama con el ardor vengativo propio de su raza. Los autores, al tratar de ennoblecer esta figura secundaria, haciendo que cometa por razones sentimentales la misma fea traición que en la obra original realizara por sórdido interés, han menoscabado el valor moral de Don Luis, en quien pretenden encarnar una conciencia ética y un sentimiento de piedad y nobleza.

Doña Ana está también un poco metamorfoseada. En el modelo es una figura apagada, borrosa, sin delineamientos ni contornos definidos, que ni siquiera aparece en escena; en la imitación se nos presenta más varonil y decidida, más audaz e insinuante, con algo de maja y un mucho del espíritu andariego y valiente que Tirso gustaba de atribuir a sus heroínas.

La figura más bella y con más acierto y delicadeza pintada es la de Clara de Lorena, alma seráfica, dulce, y triste, que enamorada de Don Luis se extingue pura en sus brazos, como la mariposa que se abrasa y consume en la misma llama que la fascina y atrae. Los autores la reencarnan sin escrúpulo en la mendiga que cual genio protector y amigo, le acude e inspira en los trances difíciles y recoge su espíritu en la hora postrera. Es una parodia admirable de la

angelical Doña Inés de Zorrilla, destinada como ésta a servir de espíritu mediador también y a salvar el alma de Don Luis, como Doña Inés salva la de Don Juan, por el amor. Ella representa el elemento sentimental y romántico de la obra, encarnando el anhelo ideal, el ansia de redención que late en el alma de los dos libertinos, lo mismo en el de Zorrilla que en el que comentamos. Pero los autores habían de rivalizar con una de las creaciones poéticas más bellas de nuestra literatura y el tácito cotejo que inevitablemente surge entre ambas ficciones se resuelve en detrimento de Doña Clara, a pesar de la marchita y melancólica belleza que la aureola.

Gastón, el criado, cobra también ahora una importancia de que carecía en el original. En este último no aparece más que un instante en la hostería, sin ninguna orientación moral que le defina: también aquí se apartaron los autores de la tradición. El Catalinón del *Burlador*, igual que el Pánfilo del *Don Juan de España*, del señor Martínez Sierra, por ejemplo, debido, quizás, a la preocupación religiosa que condiciona ambos dramas, son especie de moralistas agoreros, que amonestan y conminan a sus respectivos amos, con la cólera divina y el eterno castigo; en cambio, Gastón, es una constante incitación al mal para Don Luis, a quien tienta con la visión del placer y el incentivo del triunfo sobre Don Juan, el rival temido. Así como Clara de Lorena y la madre de Don Luis representan los elementos ó influencias generadoras de los sentimientos piadosos en el alma del libertino, así Gastón es el influjo maligno, el que le induce y persuade a la perseverancia en la senda del ilícito deleite.

Entre ambas influencias fluctúa irresoluto y tornadizo Don Luis, sin una orientación firme y definida que encauce y dirija sus pasos por la vida. Y así le veremos, ora contrito y arrepentido, haciendo propósitos de enmienda y de renunciamento, tocado de cierto vago e indefinido misticismo, ora seductor y calavera, pendenciero y burlador, sin conciencia y sin escrúpulos. En este perenne conflicto de motivos oscila constantemente su débil espíritu, cual llama versátil condenada a inclinarse del lado en que la brisa sople.

Esta es, probablemente, la única aportación de los autores a la interpretación del mito donjuanesco. A través de toda la obra se echa de ver el deseo de conciliar ambos extremos, de humanizar el carácter del seductor profesional sin desvirtuar su temperamento rijo, arriscado y bravío. ¿Será necesario decir que el resultado es una amalgama de elementos psicológicos contradictorios, que a veces se excluyen y otras se contradicen, debilitando la grandeza ruda y

primitiva, recia y diabólica del héroe de Tirso y aun del de Zorrilla, sin lograr hacérselo moralmente simpático? Confesamos no compartir el sentir de la crítica madrileña que ha encomiado la obra hasta el exceso. Hay en ella indiscutibles bellezas, creaciones de tan suaves y deliciosos tonos como la de Clara de Lorena y Doña Leonor de Olmedo; los versos, magníficos, rítmicos, cadenciosos, rivales dignos de los de Zorrilla, que es el elogio máximo que de ellos pudiera hacerse; pero la exégesis del héroe, la concepción del Don Juan y la forma en que se desarrolla no nos convencen.

Es cierto que Don Luis aquí, como en la obra de Zorrilla, no pretende encarnar a Don Juan sino emularle, y ello puede servir de explicación al fracaso de la obra como interpretación del mito sensual. Don Juan jamás aparece en la escena, aunque su sombra funesta y grandiosa está presente en todo momento determinando con su influencia fatal hasta los actos más insignificantes de Don Luis. Refiriéndose a este aspecto del drama escribía Díaz-Canedo: "El drama de Marquina y Catá no lo trae a escena (a Don Juan); pero lo deja sentir en todo instante. Don Luis está sometido a una fatalidad, como los héroes trágicos. Esa fatalidad está encarnada en Don Juan Tenorio. ¿Cómo pesa la figura ausente, con qué claridad se percibe su fuerza en los acontecimientos que van anudando el drama! Aquí está el acierto, el acierto supremo que le da vibración y categoría."⁷

En la propia obra y en dos lugares distintos se nos define el carácter y temperamento de nuestro héroe, haciendo resaltar la diferencia fundamental que separa a Don Luis del Don Juan Verdadero: en el diálogo entre Molina y Ruiz, páginas 72 y 73:

Molina:

"... No es como Don Juan,
tras quien las mujeres van
porque él a ninguna quiere;
Don Luis las quiere, se muere
por lograr más que le dan;
y en esa lucha violenta,
sin acabar de obtener,
le dura siempre el querer
un poco más de la cuenta.

Ruiz:

Por eso un continuo afán
le malogra sus placeres . . .

⁷ *El Sol*, Madrid, enero 19/925.

Molina:

Por eso siempre serán
las mujeres, de Don Juan,
y Don Luis, de las mujeres.

y, más adelante, en las páginas 84, 85, y 86, el propio Don Luis nos dirá:

Don Luis:

No es vicio en mí; no es deseo
de gozar . . . Nací su esclavo;
resisto cuando las veo;
mas siempre, dando un rodeo,
por rendirmeles acabo.
Y es que nos dan a beber
tanta hiel nuestros quereres,
que, a la postre, es menester
para huir de la mujer,
refugiarse en las mujeres.
De las flechas de un amor
me cura otro amor la herida,
y así, de mal en peor,
voy cambiando de dolor
para conservar la vida.
Goce es, en muchos, cambiar,
porque hastían los placeres;
en mí, suplicio y pesar,
porque cambio, sin dejar
de querer a las mujeres.
Y vivo en ansias mortales,
y guarda de sus excesos
mi corazón las señales,
porque no es arca de besos
sino blanco de puñales.
Y la triunfante alegría
de cada amor conquistado,
me la empaña, madre mía,
la tenaz melancolía
del que dejo abandonado . . .
Y así vivo, y este soy;
ayer, en las cumbres; hoy
en el abismo . . . Placeres
pocos logro . . . El alma doy;
pero espero, porque voy
hacia Dios por las mujeres!

A mayor abundamiento el mismo Catá su coprogenitor nos le definirá más completamente aún:

Este Don Luis que lleva bajo la capa aventurera un corazón enternecido; que siente bajo la leve pluma del chambergó, rizada por las brisas, la gravedad de la conciencia; que, víctima de las pasiones de la arcilla, vuela con la mariposa de su alma hacia todas las luces puras; bronco ante los varones y con el alma siempre de rodillas ante las mujeres, desde la madre hasta la enamorada, desde la dama hasta la mendiga; este Don Luis, que expresa sus sentires en los ritmos populares y castellanísimos con que acuñó Zorrilla en la mitología viva de las Españas la figura de Don Juan Tenorio, no ha sido fruto de improvisación.* . . .

Don Luis, pues, se nos presenta en función de Don Juan, como dice el propio Díaz-Canedo, y éste, aunque invisible, continúa teniendo realidad absoluta, independiente, y muy diversa a la de Don Luis. En verdad, Don Luis no es ni puede ser Don Juan, aunque contenga una gran dosis de donjuanismo. Don Luis es uno de tantos Don Juanes como pululan por el mundo, pero está muy lejos de personificar el ciego y voluptuoso instinto que aquél representa. El Don Juan genuino, legítimo, no sufre las cortapisas sentimentales y religiosas que hacen de la creación de los señores Marquina y Catá una figura reducida a proporciones más humanas y reales, si se quiere, mas por lo mismo, sin la fuerza y universalidad, sin el valor representativo y mitológico, que tiene la magnífica creación de Tirso. El Don Juan ideal, esbozado solamente por el maestro Telles y no superado ni completado por nadie después de él, es una fuerza natural, es el instinto racial potente y dominador, es un impulso erótico irresistible, una sed voluptuosa y sensual, sin frenos morales ni religiosos que hasta hoy nadie ha sabido plasmar ni darle forma concreta y definitiva en ninguna literatura y acaso esté condenado a no recibirla nunca. Lo que más se aproxima a este ideal e increado arquetipo es, sin duda, el Don Giovanni de Mozart, gracias a la música; pero en las letras puede afirmarse que aun no ha surgido el genio que haga con él lo que Goethe con Fausto, Shakespeare con Hamlet, ó Cervantes con Don Quijote y Sancho. Como dice el señor Ricardo Baeza, Don Juan es "un mito que aguarda todavía su Sumo Hacedor."⁹

* A. Hernández Catá, Discurso leído con ocasión del banquete mencionado.

⁹ Después de escrito el precedente trabajo han aparecido dos nuevos *Don Juanes*, uno en Inglaterra y otro en España, lo cual viene a comprobar lo que al comienzo del mismo queda dicho.

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LOS DRAMAS DE FLORENCIO SÁNCHEZ

La literatura hispano-americana del momento presente está formada por una serie de esfuerzos creadores completamente separados y diversos. El tropicalismo, lo gauchesco, el movimiento nacionalista mexicano, el europeísmo argentino son tendencias que deben tenerse muy en cuenta al hacer un estudio, por ligero que sea, de nuestra literatura continental. Aún en las corrientes filosóficas de América se nota un movimiento separatista que, empezando en México por un hondo misticismo,¹ termina en la República Argentina en un realismo idealista.² Por esta razón es sumamente difícil escribir la historia literaria contemporánea y para emprender esta tarea se necesitaría la asombrosa fuerza de voluntad de un Marcelino Menéndez y Pelayo. El libro de nuestro gran erudito español,³ con ser obra maestra en la materia, está lleno de errores documentales y de apreciación crítica, como lo han demostrado certeramente Henríquez Ureña, Icaza, Alfonso Reyes, y otros eruditos de España y América. Esto basta para dar una idea de lo que sería la historia completa de nuestra literatura actual. Naturalmente que varias personas de buena voluntad han tratado de hacer estudios parciales de nuestras letras, pero de estos escritores unos pecan por falta de comprensión (los extranjeros) y los otros por falta de documentación adecuada (los hispano-americanos).⁴ La obra que necesitamos hoy es aquella que resume los esfuerzos de los críticos de cada país, porque las historias literarias de éstos ya están escritas por hombres que conocen a fondo el campo en que laboran.⁵

Al escribir estos artículos acerca de los autores más representativos de nuestro continente,⁶ yo quiero contribuir modestamente a la for-

¹ Véase la obra de Nervo y de Vasconcelos.

² Véase la obra de Ingenieros.

³ *Historia de la Poesía Hispano-americana*, Madrid, 1913.

⁴ Creo que los críticos norteamericanos y españoles tienen más facilidades para emprender esta obra que los sudamericanos. El intercambio entre las bibliotecas de la América española es muy escaso y hace falta una revista literaria continental. El libro de Menéndez y Pelayo y *The Literary History of Spanish America* del Señor Coester prueban de un modo evidente mis palabras.

⁵ Ricardo Rojas, Quezada, Julio Noé, Bianchi y Giusti en Argentina; Armando Donoso en Chile; los hermanos García Calderón en el Perú; A. Coello en Ecuador; Blanco Fombona en Venezuela; Urbina, Reyes, Estrada, Icaza, Castro Leal en México; Alberto Zum Felde en Uruguay, nos han dado a conocer la literatura patria.

⁶ Véase mi libro *Precursores del Modernismo*, Madrid, 1925.

mación de nuestra historia literaria. Sobre Florencio Sánchez no hay todavía nada definitivo,⁷ y el artículo presente tiende a dar una idea general de la obra de este dramaturgo uruguayo que ya empieza a ser considerado como el primer escritor que haya producido la América en su género.

Florencio Sánchez nació en Uruguay el 17 de enero de 1875 y murió en Milán el 23 de noviembre de 1910. Sus días de juventud tienen la sencillez y la tristeza de los de casi todos los artistas verdaderos. Hasta 1903 vivió completamente ignorado y luchando desesperadamente por conseguir el diario sustento. Sánchez empezó a trabajar desde los catorce años escribiendo crónicas policiales que más tarde iban a tener gran influencia en su obra dramática; a los diez y ocho escribió su primer ensayo literario, un cuento, que acaba de ser publicado. En Buenos Aires hizo vida de bohemio: vestía mal, comía poco, bebía más de lo necesario. De vez en cuando garabateaba sus dramas en las hojas que podía robar en las oficinas telegráficas. En 1903, con el estreno de su drama "M'hijo el Dotor" le sonrieron días felices; la representación fué uno de los éxitos más grandes del teatro argentino y Sánchez pudo dedicarse con más tranquilidad al cultivo de su obra creadora. Los que le habían negado reconocen su genio, su situación económica se torna floreciente y Sánchez, impulsado por su espíritu aventurero, se va a viajar por Europa. Deseaba darse a conocer en el viejo mundo y empezó naturalmente por Italia, país que tiene tantos lazos de unión con el Uruguay y la Argentina. En Milán le sorprendió la muerte.

Sus dramas, sin ser muchos, forman en nuestra literatura la cúspide de ese movimiento ibseniano y nacionalista que Echegaray interpretó tan mediocrementemente. *Los muertos*, *M'hijo el dotor*, *Nuestros hijos*, *Los derechos de la salud*, *En familia*, *Barranca Abajo*, *La Gringa*, son de lo mejor que se ha hecho en lengua castellana.

Sánchez en América.—Florencio Sánchez es el más americano de nuestros dramaturgos. Con esto quiero decir que él comprendió a fondo la tragedia cotidiana del campo y la ciudad, que interpretó nuestro paisaje con sinceridad y que encontró el motivo americano. Es verdad que gran parte de la obra estaba hecha. Desde *El amor de la estanciera*, pieza nacionalista del siglo diez y ocho, desde *Las bodas de Chicico* el teatro criollo argentino venía desarrollándose como

⁷ Son de algún interés los artículos de Soiza Reilly y de Salaverri en la edición Cervantes de los dramas de Sánchez.

robusta y ruda planta. Ricardo Rojas nos dice en su *Historia de la literatura argentina* que no debemos considerar como punto de partida del teatro nacional argentino el arreglo de Juan Moreira (1880) ni la famosa representación de *La piedad de escándalo* por los hermanos Podestá. Estos acontecimientos no señalan la formación de un nuevo género sino indican la aceptación definitiva de algo existente y la estrecha unión de dos corrientes sociales: la campesina y la urbana. Para el historiador bonaerense el indianismo y el exotismo deben ir estrechamente unidos, el primero habría producido la payada, el pericón y la pantomima, formas dramáticas embrionarias, el segundo los actores, la escena y la técnica de importación, pero sin médula criolla. En la completa fusión debe hallarse la resultante atrevida del teatro nacional. No debemos olvidar tampoco los esfuerzos de Sarmiento, que trató por todos los medios a su alcance de ser genuinamente argentino a pesar de sus influencias europeas y norteamericanas. Sánchez representa el punto culminante de esta unión entre lo indígena y lo europeo. Su técnica segura, su conocimiento genial de la psicología moderna, su refinamiento siempre patente, aún en las tragedias más brutales representan lo que Sarmiento habría llamado la civilización; su motivo está sin embargo allí en la pampa. Aunque nació en el Uruguay su obra pertenece al país de Rivadavia porque en Buenos Aires peleó sus más duras batallas, desarrolló sus más felices temas y obtuvo el éxito final. Los motivos de Florencio Sánchez, como los del teatro criollo en general, no son resultado de una vida social afeminada y decadente sino producto de pasiones primitivas en el roce constante de su vida cotidiana, de la manera fatalista de comprender la vida, de la lucha entre el progreso y la rutina, entre el capital y el trabajo. Estúdiense sus dramas detenidamente, aún los ciudadanos como *Los muertos*, y se verá que no pudieron haber sucedido en países organizados convencionalmente, llenos de prejuicios, sino en naciones libres, primitivas, barbaras acaso.

Características de su teatro.—Las características principales del teatro de Florencio Sánchez son: intensidad dramática, caracteres reales y exactos, estilo preciso, bien cortado, pintoresco, sentimiento poético de la tierra gauchesca que va a ser destruida por el progreso, propaganda de justicia social, y triunfo de la bondad, a pesar de las apariencias contrarias. Un teatro de estas tendencias necesariamente va en contra de una gran parte de la sociedad moderna: opresores, parásitos, bribones, hipócritas, rutinarios. Los héroes de estos dramas

son por lo general hombres originales y buenos, reformadores, moralistas, y en particular las víctimas de nuestras instituciones sociales. Los hombres sin voluntad, los "muertos," los que van barranca abajo, tienen la absoluta comprensión de este artista. No se crea por esto que la tendencia moralizadora y didáctica empañe la claridad de la obra artística. Sánchez es siempre el dramaturgo limpio y sincero, sin recursos melodramáticos, el poeta de emoción superior, no el predicador ni el maestro.

Sánchez e Ibsen.—Quiero apuntar aquí la influencia de Ibsen sobre el dramaturgo argentino. *Los muertos*, *Los derechos de la salud*, son dramas que por su carácter sombrío y por sus conflictos infinitamente trágicos nos recuerdan al dramaturgo noruego. Como Ibsen este uruguayo ha puesto lo mejor de su talento en el teatro de tesis. La herencia, los derechos de la mujer, los problemas sociales de trascendencia y hasta la locura; son temas favoritos de ambos escritores. Y acaso estos dos dramaturgos sean los únicos que hayan penetrado hasta el fondo la psicología contemporánea sin violentarla, sin mistificarla. La tragedia de Sánchez es más directa, más brutal, y hasta más justificada que la del gran maestro.

Sánchez y Galdós.—Hay una gran similitud entre estos dos escritores. Parece que el momento histórico de ambos hubiese sido el mismo, porque se ocupan de problemas que sólo pueden producirse en medios semejantes y en momentos definidos. La obra de ambos tiene una honda repercusión moral a pesar de que ninguno sacrifica su arte. Tomemos al azar un drama de Sánchez y una novela de Galdós: *En Familia y Gloria*. En ambos encontramos el fuerte carácter de un hombre que trata de encaminar a su familia por el sendero recto; la rutina y las convenciones sociales tratan de destruir al hombre original; los parientes parasitarios tienen un papel preponderante en los dos libros. El modo de desarrollar la lucha entre la bondad y la maldad, en todas sus mínimas gradaciones y en toda su terrible crudeza, es igual en ambos autores. Un estudio detallado, comparando la obra de estos escritores sería de gran utilidad.

Sánchez y Echegaray.—Hay mucho de común entre ellos. Probablemente la influencia de Ibsen haya determinado tendencias semejantes. De todos modos no estaría de más comparar sus maneras de hacer y sus ideologías. En el terreno estético el español saldría perdiendo naturalmente.

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THE POSITION OF WOMAN IN SPAIN*

As Seen in Spanish Literature

IX. THE NINETEENTH CENTURY

In a very careful study entitled *Nuestras Costumbres*, Eduardo Ovejero† analyzes the customs of modern society and the antecedents from which these customs are descended. Although including all Occidental civilization in his purview, he is naturally interested especially in the development of customs in Spain. His opening book deals with the "Condition of Woman." The first chapter is entitled "What it has been and what it is." After a very rapid sketch, he concludes this chapter with these words:⁷⁶

Tal es, en resumen, la situación de la mujer, bien desgraciada, sobre todo en esta España, donde tan perezosamente entran todas las reformas sociales. Todo lo importamos de los demás países, sombreros, paños, modas, objetos de arte, camas, literatura, filosofía, música, todo, menos lo que debiéramos importar. No tenemos industria, pero en cambio tenemos tradición, y la situación de este problema de la mujer es una situación equívoca: ni es la mujer antigua, ni la moderna, ni es la mujer africana ni la mujer de los Estados Unidos; es una mujer á quien se trata como á una muñeca para nuestro recreo. Como somos un poco más instruídos que los turcos, la enseñamos á que toque el piano y hable el francés; esa es toda la diferencia; y para que se consuele de sus infortunios y nos sea fiel, la dejamos que oiga misa.

This is pretty severe, and yet in the course of our study of the position of woman in Spain as seen in Spanish literature, we have been brought to much the same conclusion, despite the bursts of sunshine that here and there light up the sombre picture as we have found an occasional author who, inspired by a vision not yet seen by his contemporaries, had nobler thoughts toward woman and would have liked to see her treated in a more fitting manner.

But Ovejero has allowed his knowledge of antecedent history to blind him to some very remarkable evidences of the coming of a new day, although one of them dates back to the beginning of the nineteenth century.

* Continued from the November number.

† Ovejero, who was professor of sociology at the University of Madrid, published the work under the pen name of Pedro Gotór de Burbáguena.

⁷⁶ All numbered footnotes may be found at the end of this study, pp. 379-87.

a) FERNANDEZ DE MORATIN

In 1806 we have the first blast in the modern movement for the emancipation of woman, when Fernández de Moratín the younger staged his brilliant little comedy *El Sí de las niñas*.

The plot is ordinary enough. An elderly man of excellent character, Don Diego, wishes to marry a young girl, Doña Francisca, whose mother Doña Irene, is perfectly willing to force her daughter into the marriage for the simple reason that Don Diego is wealthy. It never occurs to Doña Irene to find out whether or not her daughter would prefer to marry someone else, although that thought does occur repeatedly to Don Diego, who tries to have a frank talk with Doña Francisca upon the matter of their approaching marriage. As a matter of fact, Doña Francisca is in love with a young officer, Don Carlos, who happens to be the nephew of Don Diego, to whom (since Carlos is an orphan) he is very much indebted for paternal attentions. Because of this indebtedness and affection, Carlos is willing to sacrifice himself and leave Francisca to his uncle. Fortunately Don Diego discovers the situation, and refuses to carry out the original plan.

The novelty of this play consists in the sentiments expressed by Don Diego in two speeches. The first is when he is at last able to have a talk with Francisca alone, and learns the real state of her affections, although she insists that she will obey her mother, and that, even though she love Carlos, she will be true to Don Diego. The latter has no doubt concerning this last declaration, but adds: "And you will be unhappy," a statement that Francisca admits to be true. Then Don Diego says:

Hé aquí los frutos de la educación. Esto es lo que se llama criar bien a una niña: enseñarla á que desmienta y oculte las pasiones más inocentes con una pérdida disimulación. Las juzgan honestas luego que las ven instruidas en el arte de callar y mentir. Se obstinan en que el temperamento, la edad ni el genio no han de tener influencia alguna en sus inclinaciones, ó en que su voluntad ha de torcerse al capricho de quien las gobierna. Todo se las permite, menos la sinceridad. Con tal que no digan lo que sienten, con tal que finjan aborrecer lo que más desean, con tal que se presten á pronunciar, cuando se lo manden, un sí perjuro, sacrílego, origen de tantos escándalos, ya están bien criadas; y se llama excelente educación la que inspira en ellas el temor, la astucia y el silencio de un esclavo. (Acto III, Escena VIII.)

Don Diego immediately decides that Francisca and Carlos must marry, and when Doña Irene wants to know the reason for the sudden change, Don Diego makes the second of the speeches referred to, and tells her:

Él y su hija de usted estaban locos de amor, mientras usted y las tías fundaban castillos en el aire, y me llenaban la cabeza de ilusiones, que han desaparecido como un sueño. . . . Esto resulta del abuso de la autoridad, de la opresión que la juventud padece; éstas son las seguridades que dan los padres y los tutores, y esto lo que se debe fiar en EL SÍ DE LAS NIÑAS. . . . Por una casualidad he sabido á tiempo el error en que estaba. . . . ¡Ay de aquellos que lo saben tarde! (Acto III, Escena última.)

How different is this attitude toward womanhood and her right to follow the dictates of her own heart from that represented in so moral a play as Alarcón's *La verdad sospechosa* where, even though the liar is punished by being obliged to marry a girl whom he admitted he did not love, no consideration is given to the girl who gets such a liar as a husband.

b) TAMAYO Y BAUS

Just as *El Sí de las niñas* marks a changed attitude taken toward woman, so also shall we find that *Un Drama nuevo*, when compared with a preceding drama, shows similar progress.

In *El Médico de su honra* by Calderón we saw the attitude taken by a husband when there was merely a suspicion of a friendship between his wife and the Infante. At that time such an affair was generally considered unpardonable and therefore demanded that the wronged husband avenge himself. In the nineteenth century we find a broader view of such friendships taken by people even though the husband still considers it his duty to avenge his honor when he believes that honor to have been wronged. The drama showing how some have taken this new attitude toward a friendship between a wife and another man is *Un Drama nuevo* by Tamayo y Baus.

The play within the drama represents the situation as in reality it is happening to the very persons who are taking the rôles. A theatrical company, of which Alicia and her husband, Yorick, are members, is rehearsing a tragedy. Yorick has won fame as a comedian, but he is so very anxious to try a tragic rôle that Shakespeare finally consents to assign it to him. This creates enmity between Yorick and Walton, the regular tragedian of the company. Alicia,

to please her dying mother, promised to marry Yorick because he had been so kind and thoughtful. Edmundo, rescued from beggary and adopted by Yorick, is indebted to him for all that he possesses and all that he is. Edmundo loved Alicia, but when he learned that his rival was his benefactor he could not declare his love. Now he and Alicia are struggling hard to live up to their duty, unwittingly imposed upon them by the one who loved them both. One night, however, while playing *Romeo and Juliet*, they declare their mutual love, using the very words of the play, but with such a wealth of feeling that Yorick himself comments thereon to Shakespeare with the words: "Mark me, 'tis truth itself!" (Acto I, Escena I). But remorse soon follows and the efforts to dominate their love become more difficult. This secret is discovered by Shakespeare and Walton, each of whom interprets it differently. Shakespeare determines to help them, when he has been assured that they have not yielded to their love. Walton, having been embittered by an unhappy love affair, believes them guilty of the worst, and to avenge himself on Yorick for taking his rôle, determines to inform him of his wife's love for another.

Yorick did not like the rôle of faithless wife that Alicia was playing in the new drama, for, as Yorick himself says,

"she has never to this moment caused me jealousy, nor will she e'er in all her life. It is not possible to distrust so noble a creature" (Acto I, Escena III).

Nor is the rôle of seducer as played by Edmundo less distasteful to Yorick, for he loves Edmundo and wants him to love Alicia as a sister. Nevertheless, he is much enthused over his own new part, as outraged husband, and resolves to make it a success. He is constantly practising and when on one occasion he repeats to Alicia the lines of the play, she, taking them as an accusation, answers with the word "Pardon" and faints (Acto I, Escena VI). This gives Yorick the first germ of suspicion. When he overhears Walton say to Shakespeare: "I have not broken my promise; Yorick knows nothing through me" (Acto II, Escena II), his suspicions are increased. The fact that Walton refuses to explain only adds fuel to the fire; and it dawns upon him that his love has blinded him hitherto. Now he feels sure that Alicia loves him not. Her very behavior, her laughter and her tears, all convince him that she is hiding a hideous secret in her breast. He recalls a "yes" as ardent as love, and another "yes"

lukewarm like gratitude, referring to her "yes" to him, and her "yes" in the play of Romeo and Juliet, probably on the very occasion when she and Edmundo had first understood each other.

With all his doubts and suspicions he still trusts his friend Edmundo. And he even trusts the suspected wife to the extent of being willing to ask her point blank whether or not she loves another and to accept her word for it (Acto II, Escena III). Edmundo knows that Alicia will not lie and that she will even accuse herself of being more guilty than she is, the consequence of which accusation would be her own death at Yorick's hands. Therefore, with a view to saving her life and with no thought at all of seducing her, he plans for her to escape with him to a foreign land. In the third act, during the performance of the new drama which they are staging, he gives her a letter of instructions concerning their departure by ship the next morning; but she refuses to go:

¡Huir! . . . Abandonar a ese desgraciado . . . !
 Hacer irremediable el mal . . . ¡Un oprobio eterno! . . .
 ¡Jamás! . . . ¡La muerte es preferible!

(Acto III, Parte I, Escena VII.)

and she is about to burn up the letter when Walton, who has been hiding, seizes it. Later on he hands the letter to Yorick, who kills Edmundo.

The unusual thing in this play is the recognition on the part of the author that it is possible that two young people shall love each other under such circumstances as surrounded Alicia and Edmundo and that each of them shall remain true to the dictates of morality. And we must point out further that the author was able to make his public acknowledge the truth of his presentation.

c) ECHEGARAY

A dramatist, who in 1904 shared with Mistral the Nobel Prize for the ideal in literature, had earned that recognition by several works that do uphold lofty ideals. One of the most powerful of these is *El Gran Galeoto*, which was first performed in 1881.

Ernesto, son of a former benefactor of Julián, is treated by Julián and his young wife, Teodora, in a manner befitting their chivalrous sense of their obligation to Ernesto's father; they oblige him to live with them as a son. The older man, being very much

engaged in politics and diplomacy, as well as in the duties of his regular business, leaves the young people frequently together, both at home and in public, at the opera and elsewhere, trusting both of them absolutely. Ernesto and Teodora have similar tastes in literature and music, and both Teodora and Julián are interested in Ernesto's efforts as a dramatic critic.

Public gossip looks askance at this friendship between the two, and Julián's own family report much of the gossip to him. Because of his noble confidence in both of them he refuses to believe any of it and insists on continuing their usual practice. When the gossip reaches Ernesto's ears, however, he insists on living in an apartment by himself under pretext of wishing to devote himself entirely to the writing of his drama.

An insult offered to Teodora in Ernesto's presence in a restaurant leads to a challenge for a duel between Ernesto and the offender. Before the duel can take place, news of it reaches both Teodora and Julián. Teodora goes to Ernesto's apartment in an attempt to stop the duel, and Julián seeks the offender and demands that the duel take place with him as the rightful protector of Teodora's honor. Wounded in the duel, he is carried to Ernesto's apartment before Teodora can escape. This evidence of guilt where no guilt exists finally convinces Julián that gossip was right and with his dying breath he curses them both. Julián's family, thereupon, brand both Ernesto and Teodora and drive Teodora out as an adulteress, refusing her even a widow's rights. Gossip had previously awakened Ernesto to a realization of the fact that he did love Teodora, but he had never mentioned it to her. When Severo orders that Teodora, who has fainted, be thrown out of the house, Ernesto declares that she is innocent and tries to save her. When Severo insists, Ernesto, without consulting Teodora, who is still unconscious, admits his love for her and determines to give her the protection that is elsewhere denied her:

ERN. ¿Me arrojas á la corriente?
¡Pues ya no lucho, la sigo!
Qué pensaré . . . no presiento,
(Señalando á Teodora.)
del mundo y de tus agravios,
que mudos están sus labios,
y duerme su pensamiento.
Pero lo que pienso yo . . .
eso . . . ¡lo voy á decir!

- SEV. ¡Inútil! No has de impedir
que yo mismo . . .
(*Queriendo aproximarse á Teodora.*)
- PEP. (*Conteniéndole*) Padre . . .
- ERN. ¡No! (*Pausa.*)
Nadie se acerque á esta mujer; es mía.
Lo quiso el mundo; yo su fallo acepto.
El la trajo á mis brazos; ¡ven, Teodora!
(*Levantándola y sosteniéndola entre sus
brazos en este momento ó en el que el
actor crea conveniente.*)
¡Tú la arrojas de aquí . . .! Te obedecemos.
- SEV. ¡Al fin! . . . ¡Infame!
- PEP. ¡Miserable!
- ERN. Todo.
¡Y ahora tenéis razón! ¡Ahora confieso!
¿Queréis pasión? . . . Pues bien, pasión, ¡delirio!
¿Queréis amor? . . . Pues bien, ¡amor inmenso!
¿Queréis aún más? . . . Pues más, ¡si no me espanto!
¡Vosotros á inventar! . . . Yo á recogerlo!
¡Y contadlo . . . contadlo! . . . ¡La noticia
de la heroica ciudad llene los ecos!
Mas si alguien os pregunta quién ha sido
de esta infamia el infame medianero,
respondele: "¡Tú mismo, y lo ignorabas!
¡Y contigo las lenguas de los necios!"
Ven, Teodora, la sombra de mi madre
posa en tu frente inmaculada un beso.
¡Adiós! . . . ¡Me pertenece! . . . ¡Que en su día
á vosotros y á mí nos juzgue el cielo!

Again we find the author able to appreciate the existence of a friendship that can grow out of constant companionship. No words of love have been spoken; in fact, it is esteem, rather than love, that has unconsciously grown in each and it is only when Ernesto decides to take Teodora that he says he loves her.

d) PÉREZ GALDÓS

Such love as developed between Ernesto and Teodora in *El Gran Galeoto* has been frequently portrayed on the stage, but always as a guilty love. Echegaray's contribution lies in the fact that he conceives it as an innocent love and makes the public accept it as such.

Pérez Galdós, in his drama *Electra*, exhibits a similar idealism in his analysis of the growth of love in the heart of a young girl

and in her unconventional relations with a man to whom she has unconsciously given her heart. As a matter of fact, Galdós makes her love for Máximo evolve out of her maternal instinct which, as we shall see later, at first seeks satisfaction with a doll, and later with Máximo's children. The plot of the play is as follows:

Electra, a carefree and natural girl, has come to live with her aunt and uncle, who are very wealthy and very religious. Adjacent to their home is that of their nephew Máximo, a young widower with two children. He has become an electrical expert, and as such has not much in common with his relatives. So engrossed is he in his work that the children receive very little of his attention. Electra has a soul starved for love and for something to love. At first a doll seems to answer that want, but she soon pours forth her love, so pure and simple, on Máximo's children, whom she would gladly mother, or even love as an older sister, if others did not look so askance at all her familiarity with Máximo.

So fond was she of the children that she had the younger baby brought to her house so that she could take care of it. Her aunt was furious and demanded that the child be returned. Máximo, on the other hand, was much amused and really enjoyed the incident.

Acting upon the advice given her by Máximo, she asserts herself and refuses to accompany her aunt and uncle to a dedication ceremony at some convent. The following day she takes advantage of the absence of her aunt to spend the morning in Máximo's laboratory, helping him with his work, and looking after the children in the meanwhile. To his great surprise she has also prepared a delicious lunch, to which they naïvely sit down, as though it were simply a matter of course. This is Electra's idea of happiness. The Marqués, an old family friend, enters just in time for coffee. The fact that this girl, contrary to all conventions, has come and spent the day in Máximo's home does not shock him, because he knows the sterling quality of Máximo's character. He does, however, admit that a similar circumstance with anyone else would seem improper to him.

This happiness had to be short-lived, for like a shadow of gloom, Pantoja (whose relations with Electra's mother were such that he believes himself to be Electra's father) appears in the doorway and demands that Electra leave the company of these men, who have deceitfully brought her there. His dictatorial manner has always made Electra fear him, but now that she is supported by her two real

friends, Máximo and the Marqués, she lets Máximo speak for her. He informs Pantoja that Electra has done nothing there that would require pardon of her aunt, and that Electra will return to the house not with Pantoja but with himself and the Marqués. It is then that Máximo determines to ask for her as his wife.

Pantoja is trying to make reparation for his past life. He is overzealous to lead others to a life of sacrifice. He has determined that Electra do penance for the sins of her mother, and also for his own, by entering a convent. In order to prevent Electra's marrying Máximo, he stoops to the hideous crime of furnishing a barrier by lying to her and telling her that Máximo is her brother. This is such a shock that Electra loses her mind. In this condition she is taken to the convent, where her constant prayer is to learn the truth from her mother. The latter appears to her in a vision, clears up her doubts by assuring her that no bond of blood unites her and Máximo, and urges her to seek God in right paths and to enter upon the joys of family life if they appeal to her. When Máximo appears at the convent, ready to take her away by main force, she follows him willingly.

As he is taking Electra from the convent, Máximo's last word, "Resucita," which is also the last word of the play, gives us the clue to a new attitude of society toward woman as well as a new attitude taken by woman herself toward her own position. It is true that she is not "fleeing," as Pantoja says, but "arising" to a new life, in which she can assert her wishes and have them respected. Most of the facts of the play go beyond the footlights unspoken, but again, as in *El Gran Galeoto*, the audience is fully in sympathy with the situation and understands it well. In conventional Spain the little scene where Electra helps Máximo in his home and even eats lunch with him alone would have been looked upon as improper or even impossible a century ago. Galdós, however, not only felt the purity and beauty of it, but also portrayed it in such a way that the audience takes it as a matter of course that without a word of lovemaking they should start housekeeping. Electra is allowed to select for herself the vocation she will follow, and when she does decide finally, she marries the man of her own choice. This, too, is a step in advance, for parents had had that in their own power. So in more ways than one is Electra, as a Spanish woman, really arising.

X. CONCLUSION

In this rapid survey of Spanish literature in quest of first-hand evidence as to the attitude of Spaniards toward women, we have not been able to make an exhaustive study of even that circumscribed subject. But we believe that the authors and works quoted are thoroughly representative of their several epochs, and that consequently the picture that has been drawn is correct in its main features.

Here and there we have met an author with a vision of womanhood that was far in advance of that of his contemporaries. But, even with such cases left out of the reckoning at any given moment, we have been able to note a slow but sure improvement in the status of woman in the successive ages, and the nineteenth century showed remarkable advancement. That the literary documents were not out of harmony with the actual march of events is proven by the notable change in the social and other public activities of women, and in the equally notable change in public opinion concerning the education of women. A few examples must suffice to bring this study to a close: — Concepción Arenal (1820–1893), the publicist and journalist, was recognized the world over as one of the greatest criminologists produced by the nineteenth century, and the centenary of her birth was officially celebrated in 1920.— The late Duchess of Alba, who in her own right was twenty-second Countess of Siruela and a Grandee of Spain of the First Class, was of such scholarly instincts that she turned to the publication of the priceless treasures in the archives of the ancient ducal house into which she had married. On the occasion of her death in 1904, the great Spanish humanist, Marcelino Menéndez y Pelayo, who at that time was National Librarian, wrote a glowing tribute to her character as a gentlewoman and a scholar.⁷⁷ — Emilia Pardo Bazán, whose death occurred in 1921, was a distinguished novelist and publicist, who by her merits won from her Sovereign her elevation to the peerage under the title of Countess Pardo Bazán, and from the authorities of the University of Madrid her appointment to a chair in that seat of learning, where all the highest university work in Spain is centered. — To the more modern group belong María Goyri (the well-known scholarly helpmate of Ramón Menéndez Pidal), Blanca de los Ríos de Lampérez (who with her studies concerning Tirso de Molina has not hesitated to enter the lists against such a veteran in the field as Emilio Cotarelo y Mori, the Perpetual Secretary of the Royal Spanish Academy of

the Language), María de Maéztu (the brilliant lecturer and sociologist, who recently made a tour of this country and who is at the head of the new and official residence hall for women who are students at the University of Madrid), Concha Espina (the novelist, whose works are so beautiful and so forceful that she is being spoken of as a probable winner of a Nobel Prize for Literature in the near future), and Beatriz Galindo (novelist, sociologist, and president of the National Feminist Association in Spain, who in private life is Isabel O. de Palencia and who in her lecture tour of the United States in the spring of 1925 won all hearts by her charm, her versatility, and her marvelous command of English). — Nor should we overlook the activities of the Junta para Ampliación de Estudios, the great board into whose hands has been entrusted all the most advanced research that is being carried on in Spain under governmental subsidy. One of the most important things undertaken by this Junta has been the fomenting of the higher education of women and the establishment of the official residence hall for women students at Madrid, following the model of the residence halls for women at some of our great American universities. Spain is preparing to have her women take their rightful place in the world.

NOTES

¹ Hinojosa: *El Derecho en el Poema del Cid*, pp. 571–573, where contemporary charters and laws are quoted.

² *Poema del Cid*, 2700–2753.

Fallaron un vergel con una linpia fuont;
mandan fincar la tienda ifantes de Carrión,
con quantos que ellos traen i yazen essa noch,
con sus mugieres en braços demuéstranles amor;
¡mal gelo cunplieron quando salie el sol!

Mandaron cargar las azémilas con averes a nombre,
cogida han la tienda do albergaron de noch,
adelant eran idos los de criazón:
assí lo mandaron ifantes de Carrión,
que non i fincás ninguno, mugier nin varón,
si non amas sus mugieres doña Elvira e doña Sol:
deportar se quieren con ellas a todo su sabor.

Todos eran idos, ellos quatro solos son,
tanto mal comidieron ifantes de Carrión:
"Bien lo creades don Elvira e doña Sol,
"aquí seredes escarnidas en estos fieros montes.
"Oy nos partiremos, e daxadas seredes de nos;
"non abredes part en tierras de Carrión.

"Irán aquestos mandados al Çid Campeador;
 "nos vengaremos aquesta por la del león."
 Allí les tuellen los mantos e los pellicones,
 páranlas en cuerpos y en camisas y en çiclatones.
 Espuelas tienen calçadas los malos traydores,
 en mano prenden las çinchas fuertes e duradores.
 Quando esto vieron las dueñas, fablava doña Sol:
 "Por Dios vos rogamos, don Diago e don Ferrando, nos!
 "dos espadas tenedes fuertes e tajadores,
 "al una dizen Colada e al otra Tizón,
 "cortandos las cabeças, mártires seremos nos.
 "Moros e cristianos departirán desta razón,
 "que por lo que nos mereçemos no lo prendemos nos.
 "Atan malos ensienplos non fagades sobre nos:
 "si nos fuéremos majadas, abiltaredes a vos;
 "retraer vos lo an en vistas o en cortes."

Lo que ruegan las dueñas non les ha ningún pro.
 Essora les conpieçan a dar ifantes de Carrión;
 con las çinchas corredizas májanlas tan sin sabor;
 con las espuelas agudas, don ellas an mal sabor,
 ronpien las camisas e las carnes a ellas amas a dos;
 linpia salie la sangre sobre los çiclatones.
 Ya lo sienten ellas en los sos coraçones.
 ¡Quál ventura serie esta, si ploguiesse al Criador,
 que assomasse essora el Çid Campeador!
 Tanto las majaron que sin cosimente son;
 sangrientas en las camisas e todos los ciclatones.
 Canssados son de ferir ellos amos a dos,
 ensayandos amos cuál dará mejores colpes.
 Ya non pueden fablar don Elvira e doña Sol,
 por muertas las dexaron en el robredo de Corpes.
 Leváronles los mantos e las pieles armiñas,
 mas déxanlas marridas en briaes y en camisas,
 e a las aves del monte e a las bestias de la fiera guisa.
 Por muertas las dexaron, sabed, que non por bivas.
 ¡Quál ventura serie si assomas essora el Çid Roy Díaz!

⁸ *Poema del Cid*, 3253-3269.

"Merçed, ya rey señor, por amor de caridad!
 "La rencura mayor non se me puede olbidar.
 "Oidme toda la cort e pésevos de mio mal;
 "ifantes de Carrión, quem desondraron tan mal,
 "a menos de riebtos non los puedo dexar.
 "Dezid ¿qué vos merecí, ifantes de Carrión,
 "en juego o en vero o en alguna razón?
 "aquí lo mejoraré a juvizio de la cort.
 "¿A quém descubriestes las telas del coraçón?
 "A la salida de Valençia mis fijas vos di yo,

"con muy grand ondra e averes a nombre;
 "quando las non queredes, ya canes traidores,
 "¿por qué las sacávedes de Valençia sus honores?
 "¿A qué las firiestes a cinchas e a espolones?
 "Solás las dexastes en el robredo de Corpes,
 "a las bestias fieras e a las aves del mont.
 "Por quanto les fiziestes menos valedes vos.
 "Si non recudedes, véalo esta cort."

⁴ *Pocma del Cid*, 3270-3279.

El comde don García en pie se levantava;
 "Merçed, ya rey, el mejor de toda España!
 "Vezós mio Çid a llas cortes pregonadas;
 "dexóla creçer e luenga trae la barba;
 "los unos le han miedo e los otros espanta.
 "Los de Carrión son de natura tan alta,
 "non gelas devien querer sus fijas por varraganas,
 "¿o quien gelas diera por parejas o por veladas?
 "Derecho fizieron porque las han dexadas.
 "Quanto él dize non gelo preçiamos nada."

⁵ *Pocma del Cid*, 3344-3348.

"Éstot lidiaré aquí ante rey don Alfons
 "por fijas del Çid, don Elvira e doña Sol:
 "por quanto las dexastes menos valedes vos;
 "ellas son mugieres e vos sodes varones,
 "en todas guisas más valen que vos."

⁶ Fitzmaurice-Kelly: *Chapters on Spanish Literature*, p. 30.

⁷ Arcipreste de Hita: *Libro de Buen Amor*, pp. 5-7.

⁸ Arcipreste de Hita: *Libro de Buen Amor*, p. 6.

⁹ Arcipreste de Hita: *Libro de Buen Amor*, Coplas 71-72.

Como dize Aristótilés, cosa es verdadera:
 El mundo por dos cosas trabaja: la primera,
 Por aver mantenençia; la otra cosa era
 Por aver juntamiento con fenbra plazentera.
 Sy lo dexies' de mio, sería de culpar;
 Dizelo grand filósofo: non so yo de reptar;
 De lo que dize el sabio non devedes dudar,
 Ca por obra se prueba el sabio su fablar.

¹⁰ Fitzmaurice-Kelly: *Chapters on Spanish Literature*, p. 38.

¹¹ *Id. Ib.*, p. 39.

¹² *Id. Ib.*, p. 39.

¹³ *Id. Ib.*, p. 42; and Arcipreste de Hita: *Libro de Buen Amor*, Coplas 1576-1578.

"Urraca só, que yago so esta sepultura:
 "En quanto andude el mundo, ove viçio é soltura.
 "Con buena rrazón munchos casé é non quis' locura;
 "¿Cay en una ora so tyerra del altura!

"¡Prendióme syn sospecha la muerte en sus rredes!
 "Parientes é amigos ¿aquí non me corredes?
 "Obrad bien en la vida, á Dios non lo erredes:
 "Que byen como yo morí, asy todos morredes.
 "El que aquí llegare, ¡sí Díos le bendiga!
 "É ¡sí l' dé Dios buen amor é plaser de amiga!
 "Que por mí, pecador, un Pater noster diga;
 "Si dezir non lo quisiere ¡á muerta non maldiga!"

¹⁴ Martínez de Toledo: *Arcipreste de Talavera*, pp. IX-X, XIV.

¹⁵ Zabaleta: *Día de Fiesta, etc.*, end of Chapter II, p. 31.

¹⁶ Cervantes: *Entremés de los dos habladores*.

¹⁷ Fitzmaurice-Kelly: *Littérature espagnole* (1913), p. 113.

¹⁸ Lang: *Cancionero Gallego-Castellano*. Notes, p. 169, ll, 13-15.

¹⁹ Puymaigre: *La Cour littéraire de Don Juan II, Roi de Castille*, pp. 25-26.

²⁰ *Cancionero de Baena*. Edition of P. J. Pidal. Madrid, 1851. *Apéndice*, p. lxxxii.

²¹ *Ib.* *Apéndice*, pp. lxxxiii-lxxxiv.

Senyor Dios, pues me causaste
 Sin comparación amar
 Tú me debes perdonar
 Si pasé lo que mandaste.
 Mandaste que ombre amasse
 A ti mas que á otra cosa
 Et causaste que fallase
 Ombre amiga tan graciosa,
 Generosa, mas famosa
 De quantas senyor creaste
 La qual yo amo sin par
 De amor tan singular,
 Que no ay seso que baste.
 Formaste la creatura
 A tu senblança, Senyor,
 De la tu santidad pura
 Me feziste amador:
 Quien figura tal figura,
 Tal qual tú la figuraste,
 Es causa de dar lugar
 Para algun tiempo olvidar
 A ti que me la mostraste.

²² This page number and the others throughout the discussion of this *Libro de las virtuosas e claras mujeres* refer to the pages in the edition thereof cited in the bibliography.

²³ Ríos: *Historia crítica de la literatura española*, vol. V, p. 297, note 1.

²⁴ Durán: *Romancero General*, vol. II, p. 134. No. 1131.

²⁵ *Id. Ib.*, column 2:

" . . . Tomad, tomad, y otro día,
 Por un guante desastrado
 No porneis en riesgo de honra
 A tanto buen fijo-dalgo."

²⁶ *Cancionero de Baena*, No. 104, p. 104:

"Este dezir á manera de disfamacion fyzo é ordenó el dicho ALFONSO ALVARES DE VILLA SANDINO contra una dueña deste reyno por manera de la afear é deshonnrrar por rruego de un cavallero que gelo rogó muy afyncadamente, por quanto la dicha dueña non quiso aceptar sus amores del dicho cavallero."

²⁷ *Cancionero de Baena*, p. LXV. Introduction by P. J. Pidal.

²⁸ Rennert: Macías, O. Namorado, *A Galician Trobador*. Introduction, pp. 4-20.

²⁹ Rodríguez de la Cámara: *Obras*, p. 381.

³⁰ Palencia: *Crónica de Enrique IV*, escrita en latín. Traducción castellana por D. A. Paz y Melia. Tomo I, pp. 197-199.

³¹ *Celestina* (Burgos, 1499), Paris, 1902, p. 10, l. 26—p. 11, l. 30. Quoted from the edition in the *Clásicos Castellanos*, vol. 20, p. 54, l. 8—pp. 57, l. 6.

³² *Celestina* (Burgos, 1499), Paris, 1902, p. 12, l. 32—p. 13, l. 5. Quoted from the edition in the *Clásicos Castellanos*, vol. 20, p. 59, ll. 12-19.

SEMP.—Ya voy. Quede Dios contigo.

CAL.—E contigo vaya. ¡O todopoderoso, perdurable Dios! Tú, que quias los perdidos é los reyes orientales por el estrella precedente á Belén truxiste é en su patria los reduxiste, humilmente te ruego que guies á mi Sempronio, en manera que conuierta mi pena é tristeza en gozo é yo indigno merezca venir en el deseado fin.

³³ *Celestina* (21-act version), Vigo, 1900, vol. 2, pp. 299-301; and *Clásicos Castellanos*, vol. 23, p. 137, l. 7—p. 139, l. 19.

³⁴ *Celestina* (21-act version), Vigo, 1900, vol. 2, pp. 317-318. Quoted from the edition in the *Clásicos Castellanos*, vol. 23, p. 157, ll. 17-25.

ALIC.—Dios la conserue, mi señor Pleberio, porque nuestros desseos veamos complidos en nuestra vida. Que antes pienso que faltará ygual á nuestra hija, según tu virtud é tu noble sangre, que no sobrarán muchos que la merezcan. Pero como esto sea officio de los padres é muy ageno á las mugeres, como tú lo ordenares, sere yo alegre, é nuestra hija obedecerá, según su casto biuir é honesta vida y humildad.

³⁵ *Antología de poetas líricos*, IV, p. 135; Encina: *Contra los que dicen mal de mugeres*.

Quien dice mal de mugeres
 Haya tal suerte e ventura,
 Que en dolores e tristura
 Se conviertan sus placeres:
 Todo el mundo le desame:
 De nadie sea querido:
 No se nombre ni se llame
 Sino infame, más que infame,

Ni jamas sãa creído.
 Siempre viva descontento,
 Fatigado e congojoso:
 Nunca se vea en reposo,
 Jamas le falte tormento:
 Jamas le falte cuidado,
 Pene más que pena fuerte,
 Viva tan apasionado
 Que de muy desesperado
 Haya por buena la muerte.

³⁶ *Antología de poetas líricos*, IV, p. 138: Encina: *Contra los que dicen mal de mujeres*.

Ellas son muy piadosas
 En todas nuestras fatigas;
 E las que más enemigas
 Son no ménos amorosas:
 E la de más crueldad
 Es de bien tan virtuoso,
 Que tiene de voluntad
 Mas mancilla e piedad
 Quel hombre más piadoso.
 Piadosas en dolerse
 De todo ajeno dolor
 Con muy sana fe e amor
 Sin su fama escurecerse:
 Ellas nos hacen hacer
 De nuestros bienes franquezas;
 Ellas nos hacen poner
 A procurar e querer
 Las virtudes e noblezas.

³⁷ *Antología de poetas líricos*, IV, pp. 138-139: Encina: *Contra los que dicen mal de mujeres*.

Ellas nos dan ocasion
 Que nos hagamos discretos,
 Esmerados e perfetos
 E de mucha presuncion:
 Ellas nos hacen andar
 Las vestiduras polidas,
 Los pundonores guardar,
 E por honra procurar
 Tener en poco las vidas.
 Ellas nos hacen devotos,
 Corteses e bien criados;
 De medrosos, esforzados;
 Muy agudos de muy botos.

Queramos lo que quisieren;
De su querer no salgamos;
Cuanto más pena nos dieran,
Cuanto más mal nos hicieran,
Tanto más bien les hagamos.

³⁸ Fitzmaurice-Kelly: *A History of Spanish Literature*, p. 135.

³⁹ Torres Naharro: *Comedia Himeña*, Jornada Quinta, p. 58.

⁴⁰ *Id. Ib.*, p. 59.

⁴¹ *Id. Ib.*, p. 67.

⁴² *Id. Ib.*, pp. 67-68.

⁴³ Fitzmaurice-Kelly: *History of Spanish Literature*, p. 325.

⁴⁴ Stuart: *Honor in the Spanish Drama*, in *Romantic Review*, vol. I (1910), pp. 248-249.

⁴⁵ *Fuero Juzgo*, Lib. III, Titvl. IV, IV. Antiqua. Si adulter cum adultera occidatur.

Si adulterum cum adultera maritus vel sponsus occiderit, pro homicidio non teneatur.

⁴⁶ *Fuero Juzgo*, Lib. III. Titvl. IV, V. Flvs. Rests. Rex. Si pater vel propinqui in domo adulteram occiderint filiam.

Si filiam in adulterio pater in domo sua occiderit, nullam poenam aut calumniam incurrat. Si certe eam reservare voluerit, faciendi de ipsa et de adultero quod voluerit habeat potestatem. Similiter et fratres, sive patrum post obitum patris faciendi habeant potestatem.

⁴⁷ *Celestina* (Burgos, 1499), Paris, 1902, pp. 33, 11. 6-7; and *Clásicos Castellanos*, vol. 20, p. 113, 11. 17-18.

⁴⁸ Cervantes: *Novelas Ejemplares* (Edition of the R. Acad. Hisp.-Am. de Cádiz), p. 309.

. . . temo á mi hermano que está en Salamanca, del cual si soy conocida, ya se puede entender el peligro en que está puesta mi vida; porque aunque él escuche mis disculpas, el menor punto de su honor pasa á cuantas yo pudiera darle.

⁴⁹ *Id. Ib.*, p. 311.

"Toma, señor y querido hermano mio, y haz con este hierro el castigo del que he cometido, satisfaciendo tu enojo, que para tan grande culpa como la mia, no es bien que ninguna misericordia me valga: yo confieso mi pecado, y no quiero que me sirva de disculpa mi arrepentimiento: sólo te suplico que la pena sea de suerte, que se extienda á quitarme la vida y no la honra, que puesto que yo la he puesto en manifiesto peligro, ausentándome de casa de mis padres, todavía quedará en opinion, si el castigo que me dieres fuere secreto."

⁵⁰ *Id. Ib.*, p. 331.

⁵¹ *Id. Ib.*, p. 335.

⁵² *Id. Ib.*, pp. 328-329.

. . . si en algun tiempo Teodosia supiere mi muerte, sabrá de vos y de los que están presentes, como en la muerte le cumplí la palabra que le dí en la vida . . .

- ⁵³ Cervantes: *Novelas Ejemplares, I* (Clásicos Castellanos, 27), p. 69, l. 12—p. 70, l. 7.

Mírala bien, y mira si te agrada, ó si vees en ella alguna cosa que te descontente, y si la vees, escoge entre las doncellas que aquí están la que más te contentare; que la que escogieres te daremos; pero has de saber que una vez escogida, no la has de dejar por otra, ni te has de empachar ni entremeter, ni con las casadas, ni con las doncellas. Nosotros guardamos inviolablemente la ley de la amistad: ninguno solicita la prenda del otro; libres vivimos de la amarga pestilencia de los celos. Entre nosotros, aunque hay muchos incestos, no hay ningún adulterio; y cuando le hay en la mujer propia, ó alguna bellaquería en la amiga, no vamos á la justicia á pedir castigo: nosotros somos los jueces y los verdugos de vuestras esposas ó amigas; con la misma facilidad las matamos y las enterramos por las montañas y desiertos como si fueran animales nocivos.

- ⁵⁴ Cervantes: *Novelas Ejemplares* (Edition of the R. Acad. Hisp.-Am. de Cádiz), p. 218.

la hermosura busco, la belleza quiero, no con otra dote que con la honestidad y buenas costumbres. . . .

- ⁵⁵ Cervantes: *Don Quijote*. Critical edition by Rodríguez Marín, vol. III, p. 11.

- ⁵⁶ *Id. Ib.*, vol. III, p. 19.

- ⁵⁷ *Id. Ib.*, vol. III, p. 27, ll. 13–18.

Mira que no hay joya en el mundo que tanto valga como la mujer casta y honrada, y que todo el honor de las mujeres consiste en la opinión buena que dellas se tiene . . .

- ⁵⁸ *Id. Ib.*, vol. III, p. 29.

- ⁵⁹ The volume and page references throughout the discussion of *Don Quijote* are to the six-volume critical edition by Rodríguez Marín, Madrid, 1916–17.

- ⁶⁰ Báig Baños: *La Emperatriz del Mundo*, p. 7.

- ⁶¹ *Id. Ib.*, p. 45.

- ⁶² Fitzmaurice-Kelly: *Lope de Vega*, p. 25.

- ⁶³ *Id. Ib.*, p. 40; and Montalbán: *Fama Póstuma* (Edition in vol. 24, B.A.E., p. xv).

- ⁶⁴ Gil de Zarate, Antonio: *Manual de literatura, Segunda parte*. Sesta edición corregida y aumentada. Madrid, 1874; pp. 88–95, and 305–334. (Long extracts therefrom appear, under the title *Juicio general de las obras de Lope*, in vol. 24, B.A.E., pp. xxi–xxviii.)

- ⁶⁵ *Primera Crónica General* (Edition of Menéndez Pidal, vol. 5 of the Nueva B.A.E.), ch. 980, pp. 659–660.

- ⁶⁶ Tirso de Molina: *Don Gil de las calzas verdes* (Edition of Bourland), pp. xv–xvi.

- ⁶⁷ Ríos de Lampérez: *Las Mujeres de Tirso*. pp. 9–10.

- ⁶⁸ *Id. Ib.*, pp. 17–18.

- ⁶⁹ *Id. Ib.*, p. 22.

- ⁷⁰ Cueva: *Comedias y Tragedias*, vol. II, p. 471.

Hombre soy, de hombre tengo las entrañas,
 Tiernamente qual hombre me lastimo
 Y lloro mis fatigas tan estrañas,
 Mas deste sentimiento me reprimo
 Viendome por mi hija en tal afrenta,
 Que su muerte no siento y mi honra estimo;
 Y assi, aunque muera es causa que no sienta
 Con la terneza que devia su muerte,
 Viendo ser ella la que assi me afrenta.

- ⁷¹ *Id. Ib.*, pp. 471-472.

Al fin, yo estó en que muera resumido
 En la prision, pues á de morir cierto
 Por justicia, su termino cumplido;
 Assi será mi daño mas cubierto
 Que no verla sacar de las prisiones
 A justiciar, el dia descubierto;
 Assi confundiré las opiniones
 Qu' en este ay, pues dandole vn bocado
 Lo acaba todo, y solas mis passiones
 Empeçaran hasta que sea acabado.

- ⁷² Morel-Fatio: *Études sur l'Espagne, Série III*, p. 28, or *Bulletin Hispanique*, 2 (1900), 86.

- ⁷³ Maccoll: *Select Plays of Calderón*, p. xli.

- ⁷⁴ Ticknor: *Spanish Literature*, vol. II, p. 448.

- ⁷⁵ *Id. Ib.*, vol. II, p. 450.

- ⁷⁶ Gotór de Burbáguena: *Nuestras Costumbres*, p. 32.

- ⁷⁷ Marcelino Menéndez y Pelayo: *La Duquesa de Alba*, Revista de Archivos, Bibliotecas y Museos, Série 3, Tomo 10 (1904), pp. I-XI.

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SYLVIA M. VOLLMER

JUNIOR COLLEGE,
EL PASO, TEXAS

NOTES AND NEWS

GENERAL EDUCATIONAL NEWS

Dr. Homero Seris, who is sojourning in Madrid, has recently been appointed as secretary of the Centro de Estudios Históricos.

Henry R. Lang, former professor at Yale University, spent the summer in Madrid, Spain.

Professor Edwin K. Mapes of the University of Iowa has spent the greater part of the past winter as well as the summer in Madrid, where he delivered an address in behalf of the American students registered at the Centro de Estudios Históricos at the inauguration of the summer session for foreign students. Professor Mapes has just published his thesis on *L'Influence Française dans l'oeuvre de Ruben Dario* (Paris: Champion, 1925).

The International Education Board founded by John D. Rockefeller, Jr., has donated \$10,000 to the Junta para Ampliación de Estudios e Investigaciones Científicas of Madrid for material for the Chemical Laboratory, and a sum not to exceed another \$10,000 for a preliminary study of an Instituto de Física y Química.

The first number of a new magazine devoted to Spanish art, the *Archivo Español de Arte y Arqueología*, has made its appearance in Madrid. This magazine is edited by Señor Don Manuel Gómez-Moreno and Señor Don Elías Tormo, and is published by the Centro de Estudios Históricos de Madrid.

Professor Edward L. Buchanan, author of the discovery and study of the Palimpsest of the Tarragona Bible in the library of the Hispanic Society of America, has been for some time in Madrid.

The first real *Diccionario de Americanismos* will be the work of Dr. Homero Seris, soon to be published by the Centro de Estudios Históricos of Madrid in the series of *Publicaciones de la Revista de Filología Española*. Dr. Seris gave official notice of his work at the annual meeting of the Modern Language Association of America, held in Madison, Wis., December 1917. In the *Publications of the Modern Language Association of America*, Vol. XXXIII (1918), pp. LX-LXI, the following notice was published: "*Primer Diccionario General de Americanismos (Spanish-Americanisms)*", by Dr. Homero Seris, University of Illinois. There is no general dictionary of Spanish-Americanisms. There are local dictionaries of Argentinisms, Cubanisms, etc. These dictionaries are incomplete. Many were compiled by persons who lack knowledge of lexicography. . . . There is a great need of one dictionary which will unify and embrace them all." We shall await the appearance of this long needed work with impatience and pleasant anticipation.

Señor José Arevalo, a native of Chile and a world-war veteran, is a recent addition to the teaching staff in the Spanish department of the University of Arizona.

The Spanish club of the University of Illinois held its annual Spanish Night on Saturday evening, May 2, 1925. The program included a play, *Una Yanqui en España*, which was followed by the awarding of the bronze medals

of the A.A.T.S. After this a splendid program of typical Spanish music and dances was given. The officers of the Spanish club, the Circulo Literario Español, are: Nesta Fitzgerald, president; E. P. Molina, secretary; Emily Kraemer, treasurer. This club offers four prizes each year for excellence in Spanish work, the medal of the A.A.T.S. For the third year two medals are awarded, one for the course in literature and one for the course in composition, and these medals can be won only through the special competitive examinations held for that purpose.

El Sahuaro is the name of an interesting monthly publication in Spanish, the work of the Spanish students of the high school at Tucson, Arizona. The October number contains valuable news of a general character, interesting anecdotes, and original articles by the students.

On April 24, 1925, the students of the Spanish Department of the Belen, New Mexico, High School, under the direction of Mrs. Carolyn Bell, gave a very successful representation of the play, *Los Castillos de Torresnobles*. The artistic scenery, the striking Spanish costumes, the serenades, the Spanish dances, among which were El Jarabe, Punta Pie, and La Sevillana, gave to the play the typical atmosphere of Old Spain.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL
TUCSON, ARIZONA

WINNERS OF LA PRENSA PRIZES

The winners of prizes in Groups I, II, and V of the *La Prensa* contest for excellence in Spanish studies, which closed on April 1, 1925, are as follows. The contest for Groups III and IV closed September 1. The names of the winners will be announced at a later date.

GROUP I—STUDENTS IN HIGH SCHOOLS

\$250 award

Pearl Elizabeth Pound, Northeast High School, Kansas City, Mo.

\$125 award

Frances Valensi, Wadleigh High School, New York City.

\$75 award

Alan Chapman, Vancouver High School, Vancouver, Wash.

\$25 awards

Antoinette Schuster, St. Mary's College, Prairie du Chien, Wis.

Bernard Elstein, Eastern District High School, Brooklyn, N.Y.

Elizabeth Earlougher, Arkansas City High School, Arkansas City, Kans.

Hazel Constans, Washington High School, Portland, Ore.

Richard Murray, St. Raphael School, Springfield, Ohio

Pearl Rosenson, Los Angeles High School, Los Angeles, Calif.

Mira Satterlee, State Normal School, Spearfish, S.D.

Allan F. Tennant, Crosby High School, Waterbury, Conn.

Mary Helen Juricak, Northeast High School, Kansas City, Mo.

Eleanor McLain, Carl Schurz High School, Chicago, Ill.

Philip H. Kern, Bushwick High School, Brooklyn, N.Y.

Isabel Fuller, Phoenix Union High School, Phoenix, Ariz.

\$15 awards

Henry Hickman, Analay Union High School, Sebastopol, Calif.

Robert David Russell, Meriden High School, Meriden, Conn.

Frieda Rosenzweig, Wadleigh High School, New York City

Jennie Pizzicara, Wadleigh High School, New York City

Murray Silverstein, High School of Commerce, New York City

Charles Roberts, Arkansas City High School, Arkansas City, Kans.

Louise Pritchard, Phoenix Union High School, Phoenix, Ariz.

Hannah Schatz, Kensington High School, Philadelphia, Pa.

Jeanette Fleisher, Bushwick High School, Brooklyn, N.Y.

Zoe Lunardon, Emerson High School, West Hoboken, N.J.

Elsie Mehrrens, Theodore Roosevelt High School, New York City

Samuel Crystal, High School of Commerce, New York City

Ester Maria Messenger, Oneida High School, Oneida, N.Y.

Randall Hayden, La Junta High School, La Junta, Colo.

Matilda Dinerman, Girls' Commercial High School, Brooklyn, N.Y.

\$10 awards

Kermit Kingsbury, Leominster High School, Leominster, Mass.

Rebecca Goodman, Wadleigh High School, New York City

- Alice Abeel, Analay Union High School, Sebastopol, Calif.
 Lena Hulter, Bushwick High School, Brooklyn, N.Y.
 William R. Frick, Wilby High School, Waterbury, Conn.
 Victoria S. Chrisman, Fresno High School, Fresno, Calif.
 Edith R. Nott, Wadleigh High School, New York City
 Elizabeth Chase, Crosby High School, Waterbury, Conn.
 E. W. H. Lumsden, Curtis High School, Staten Island, N.Y.
 Alfred Halliburton, Central High School, Nashville, Tenn.
 Lillian Wernick, Bushwick High School, Brooklyn, N.Y.
 George Reilly, Huntington Park Union High School, Huntington Park, Calif.
- Miriam Jones, Central High School, Nashville, Tenn.
 Katherine Ezell, Central High School, Nashville, Tenn.
 Evelyn Greer, Central High School, Nashville, Tenn.
 Lorraine Keck, Flushing High School, Flushing, N.Y.
 Hazel Bruce, Lincoln High School, Lincoln, Nebr.
 Elizabeth Miller, Catholic Girls' High School, Philadelphia, Pa.
 Sophia Borson, Los Angeles High School, Los Angeles, Calif.
 Lester Baschinsky, Bushwick High School, Brooklyn, N.Y.
 Louisa Hoelderlin, Bushwick High School, Brooklyn, N.Y.
 Margaret Hamilton, Phillips High School, Birmingham, Ala.
 Alberta Barr, Arkansas City High School, Arkansas City, Kans.
 Helen Stevens, Central High School, Nashville, Tenn.
 Aurelius A. Mooney, Central High School, Nashville, Tenn.
 Lucinda Hugos, Missoula High School, Missoula, Mont.
 Charles Osterhout, Central High School, Scranton, Pa.
 Agnes P. Johnson, Catholic Girls' High School, Philadelphia, Pa.
 Anna M. Schoenharr, Kensington High School, Philadelphia, Pa.
 Lucille Cowan, Fresno High School, Fresno, Calif.
 Walter Brzozowski, Bushwick High School, Brooklyn, N.Y.
 Rose Vecerelli, Roger Ludlow High School, Fairfield, Conn.
 Harry Goldman, Bushwick High School, Brooklyn, N.Y.
 Ernest August Fischer, Washington High School, Portland, Ore.
 Esther Henderson, Northeast High School, Kansas City, Mo.

GROUP II—STUDENTS IN COLLEGES

\$250 award

Louisa F. Whildin, Goucher College, Baltimore, Md.

\$125 award

Thomas G. Bergin, Yale University, New Haven, Conn.

\$75 award

Russell Culver, University of Kansas, Lawrence, Kans.

\$25 awards

Phyllis C. Pierce, Marshall College, Huntington, W.Va.

Edward H. West, Yale University, New Haven, Conn.

Walter T. Phillips, University of Washington, Seattle, Wash.

Elmer T. Levine, Yale University, New Haven, Conn.
Dorothy Torreyson, University of Pittsburgh, Pittsburgh, Pa.

\$10 awards

Cyrus Allston Hamlin, Middlebury College, Middlebury, Vt.
Ruth I. Clough, Goucher College, Baltimore, Md.
Edith Lillian Ranquist, Middlebury College, Middlebury, Vt.
Mary Cameron Belinian, University of Maine, Orono, Me.
Anna L. Poindexter, Willamette University, Salem, Ore.
Reynold F. Stelloh, Southwestern College, Winfield, Kans.
L. W. Oswald, Ohio Wesleyan University, Delaware, Ohio
Mildred McDevitt, Emanuel College, Boston, Mass.
Mary E. Jones, Goucher College, Baltimore, Md.
Eldora Littman, Goucher College, Baltimore, Md.

GROUP V—TEACHERS IN SECONDARY SCHOOLS

\$250 award

Ernest F. Herman, Knoxville High School, Knoxville, Tenn.

\$150 award

Roy L. Andrews, Rayen High School, Youngstown, Ohio

\$100 award

Louise Bomar, Central High School, Fort Worth, Tex.

Honorable Mention

Roy E. Mosher, East Orange High School, East Orange, N.J.

A PRIZE CONTEST IN TRANSLATION

The Juegos Florales of the state of Kansas announce a Prize Contest in translation from the Spanish under the following rules:

1. First prize, \$35; second prize, \$20; third prize, \$5.
2. The contest is open to all teachers or students of Spanish in American colleges or high schools.
3. The article selected for translation into English is Antonio Machado's *Reflexiones sobre la lirica*, published in the *Revista de Occidente*, No. XXIV, June 1925.
4. Copies of the article must be secured by contestants at their own expense. They may be had from Professor J. Ortega, University Club, Madison, Wis., or from the publishers.
5. The chairman of the group of judges is Professor Arthur L. Owen, University of Kansas, Lawrence, Kans., to whom the translations should be sent.
6. Translations should be submitted as early as possible, and none will be accepted later than March 1, 1926.
7. Names of the prize-winners will be announced at the Juegos Florales, to be held in Baldwin, Kans., in April 1926, and will be published in *Hispania* and in *The Modern Language Journal*.

**THE NINTH ANNUAL MEETING
OF THE
AMERICAN ASSOCIATION OF TEACHERS OF SPANISH**

To be held at Room 100, Administration Building, Ohio State University,
Columbus, Ohio

December 28 and 29, 1925

Morning Session, December 28, at 9:30 o'clock

Presiding: PROFESSOR W. S. HENDRIX, President of the Columbus Chapter.
Address of Welcome: DR. GEORGE W. RIGHTMIRE, Acting President of the Ohio State University
Reply, and President's Address: MR. WILLIAM M. BARLOW, President of the American Association of Teachers of Spanish
Presiding: MR. BARLOW
Address: "The Modern Language Study"
PROFESSOR J. P. W. CRAWFORD, University of Pennsylvania
Address: "Woman in *Don Quijote*"
MISS EDITH CAMERON, Robert Waller High School, Chicago
Address: "Building for the Future"
PROFESSOR H. G. DOYLE, George Washington University
Address: "International School Correspondence"
DR. A. W. DUNN, National Director, American Junior Red Cross
Adjournment for luncheon

Afternoon Session, Beginning at 2:00 o'clock

Address: To be announced
PROFESSOR E. C. HILLS, University of California
Address: "Brogue-Free Spanish Pronunciation"
PROFESSOR G. O. RUSSELL, the Ohio State University
Address: To be announced
DR. GUILLERMO A. SHERWELL, Secretary-General, Inter-American High Commission
Address: "An Interesting Episode in the Life of Sor Juana de la Cruz"
MISS DOROTHY SCHONS, University of Texas
Address: "The Study of Spanish as an Aid to Better International Understanding"
MISS MAUD CANNIFF, Scott High School, Toledo

Evening of December 28

6:15 P.M.: Banquet at Hennicks' just off the University Campus

8:15 P.M.: Presentation by students of Ohio State University of Benavente's
Lecciones de Buen Amor, at the University Chapel

Morning Session, December 29, at 9:30 A.M.

Address: "Social Life in Guatemala"

PROFESSOR CATHERINE L. HAYMAKER, Adelphi College

Address: "The Cleveland Plan of Teaching Modern Languages"

MISS VESTA E. CONDON, East High School, Cleveland

Address: "Mexican Character as Revealed in Their Literature"

MISS BRITA L. HORNER, Dickenson High School, Jersey City

Report of the Secretary-Treasurer

PROFESSOR ALFRED COESTER, Leland Stanford Junior University

Reports of Committees

Unfinished Business

New Business

Election of Officers for 1925

Installation of New Officers

Adjournment

Luncheon given by the Columbus Chapter

REPORT OF COMMITTEE ON NOMINATIONS

The Committee on Nominations, appointed last spring by President Barlow, begs to submit to the members of our Association the following nominations of officers for the year 1926.

President: WILLIAM S. HENDRIX, Ohio State University

Third Vice-President: BRITA L. HORNER, Jersey City, N. J.

Secretary-Treasurer (1926-27): ALFRED COESTER, Stanford University

Member of Executive Council: MRS. F. G. FINEAU, El Paso, Texas

FRANK CALLCOTT

PAUL MILLAR

GEORGE W. UMPHREY

CATHERINE L. HAYMAKER (*Chairman*)

OBITUARY

ALFRED MOREL-FATIO

1850-1924

When the American Association of Teachers of Spanish set itself the task of choosing the thirty most outstanding foreign hispanists, with whose names it would like to honor its list of thirty Honorary Members, there was one name that imposed itself indisputably as deserving the first place, not only because of his rank as a hispanist, but also because of his profound influence upon three generations of American hispanists and Romance philologists: that of Alfred Morel-Fatio, whose scholarly career was brought to a close on October 11, 1924, when he went to his reward.

Alfred-Paul-Victor Morel-Fatio was born at Strasburg, January 9, 1850, and after completing his secondary education, studying at the University of Bonn under Friedrich Diez (the founder of Romance Philology), and following the courses at the École des Chartes at Paris, he was graduated from the latter institution in 1874 as Archiviste Paléographe. For the years 1875-80 he was an attaché of the Bibliothèque Nationale in the Department of Manuscripts. Thence he went for the years 1880-85 to Algiers, where he served as Chargé de Cours de Littérature Etrangère at the École Supérieure des Lettres. On his return to Paris he was appointed Maître de Conférences de Philologie Romane at the École des Hautes-Études, which position he held 1885-92, when he was advanced to that of Directeur-Adjoint de Philologie Romane, which title he continued to hold through 1906. The first-named position in the École des Hautes-Études was not the only one he obtained in 1885, on his return from Africa, since in that same year he became Secretary of the École des Chartes, which post he graced until 1906. In the meanwhile he had become (1895) Professeur Suppléant at the Collège de France, and this position he held likewise through 1906. In 1907 he finally received the official recognition he had so long deserved. He was appointed Directeur de Philologie Romane at the École des Hautes-Études and was elected Professeur des langues et littératures du Midi de l'Europe at the Collège de France.

In 1891 he was awarded the Marcellin Guérin Prize by the French Academy. Later he became an Officier de la Légion d'honneur, and an Officier d'Instruction publique. In 1910 he was elected a member of the Académie des Inscriptions et Belles-Lettres.

Many foreign honors came to Morel-Fatio. He was a Corresponding Member of the Royal Spanish Academy of the Language; Member and Medalist of the Hispanic Society of America; Honorary Member of the American Association of Teachers of Spanish and of the Modern Language Association of America; and Knight Commander of the Royal and Distinguished Order of Charles III (of Spain).

In 1894, he was Taylorian Lecturer at Oxford University, England, and

gave a beautiful study of *Don Quijote* as a picture of Spanish life in the sixteenth and seventeenth centuries. About 1909 he was invited by the Hispanic Society of America to be its lecturer for a series of lectures to be delivered during a month at Columbia University, after which he was to have undertaken a lecture tour of the principal universities and colleges of the country. He was obliged to decline the invitation because of the serious condition of his health.

Morel-Fatio's literary activity began early. He gave immediate evidence of his mastery of German and of his general training in Romance philology by translating, in collaboration with his master and colleague, Gaston Paris, the *Grammatik der Romanischen Sprachen* of his master at the University of Bonn, Friedrich Diez. The *Grammaire des langues romanes* appeared from 1872-76. His knowledge of German again came into prominence in one of his latest studies, *Gracián interprété par Schopenhauer*, previous to which he had also published the first and second editions (1890 and 1906, respectively) of his *Grands d'Espagne et Petits Princes Allemands au XVIII^e siècle*, which forms the second series of his *Études sur l'Espagne*.

His *Recherches sur le texte et les sources du "Libro de Alexandre"* appeared in Volume IV of *Romania* (1875) and is still authoritative. To this subject he devoted many years of painstaking work which culminated in his important study and palaeographic edition of one of the most important manuscripts of this poem, which edition appeared in 1906 as volume ten of the *Gesellschaft für Romanische Literatur*.

In the three years immediately following the completion of the translation of Diez's *Grammar* he published the following important works: *Relación del viaje hecho por Felipe II en 1585 . . . escrita por Henrique Cock* (published in 1876 by Royal Order, in collaboration with Antonio Rodríguez Villa); *El Mágico prodigioso . . . de D. Pedro Calderón de la Barca* (published in 1877 and still the standard critical edition of this great play); *L'Espagne au XVI^e et au XVII^e siècle* (literary and historical documents critically annotated and published in 1878); and *Jornada de Tarazona hecha por Felipe II en 1592 . . . recopilada por Enrique Cock* (published in 1879 by Royal Order, in collaboration with Antonio Rodríguez Villa).

All these important works were produced while he was actively engaged, as attaché of the Department of Manuscripts in the National Library, in preparing his monumental *Catalogue des manuscrits espagnols et des manuscrits portugais de la Bibliothèque Nationale*, which appeared in 1892.

Even the five years of what might be called his literary exile, when he was teaching in a secondary school in Algiers, were turned to good account, despite the adverse circumstances, so that he signalized his return to Paris by publishing, in 1885, a critical annotated edition and a translation of the *Chronique de Morée*, which had been originally compiled by order of the Master of the Hospital of Saint John of Jerusalem, Fray Johan Fernandez de Heredia.

And so we might continue indefinitely. He was a collaborator on *Romania* and was generally in charge of its hispanic field. He was also one of the directors of the *Bulletin Hispanique*. In addition to such works as those already mentioned, his scholarly publications fall into the following categories: linguistics; literary history (general Spanish literature, Castilian literature of the

Middle Ages, Castilian literature of the XVI*, XVII*, and XVIII* centuries, and Catalan literature); and history of Spain, to which latter belongs his *Historiographie de Charles V*, the first part of which appeared in 1913.

Morel-Fatio was not a man of easy approach; but when anyone was able to penetrate his reserve, he found a smiling, radiant, winsome personality and a heart of gold. Morel-Fatio was uncompromisingly intolerant of slovenly work and of the slightest evidence showing a lack of the scholarly point of view. But no man was ever more willing to help others than was Morel-Fatio, when once he had become convinced of the sincerity of the investigator's purposes and the soundness of his equipment.

During the last few years of his life he had gone to live in Versailles, while continuing his academic duties in Paris. And as he saw the end approaching he had given to the city of Versailles his entire collection of books and manuscripts. Versailles had shown her appreciation of the gift by assigning to the library a whole floor in the city's library building. Here Morel-Fatio spent many happy hours making the catalogue of his books. Here the present writer and his wife surprised him one afternoon in August, 1922, and from here we all adjourned to his home for what turned out to be our last visit to him.

It has often been said that no man is a hero to his valet or to his wife. Alfred Morel-Fatio was the exception that proves the rule. On the August afternoon just referred to, Morel-Fatio's housekeeper (whom we had known in our student days) was joyfully leading us from his home to the library in order to surprise him, and on the way she made this simple remark: "Voilà plus de vingt-cinq ans que je demeure avec lui et je ne lui connais pas de défauts." His modesty would rebel at such a tribute; but it seems to me that we may well let it stand, bearing in mind that, *mutatis mutandis*, David's remark may be applied here: "Out of the mouth of babes and sucklings thou hast perfected praise."

JOHN D. FITZ-GERALD

UNIVERSITY OF ILLINOIS

REVIEWS

An Introduction to Spanish Literature, by George Tyler Northup. Chicago: The University of Chicago Press, 1925.

Every teacher of a survey course in Spanish literature should feel grateful to Professor Northup for this volume. It is just the kind of manual that could be put into the student's hands with profit. Around it can be constructed as extended or as limited a course of supplementary lectures and readings as the time of the instructor and the library facilities of the institution allow. Without overwhelming the student with detail and yet without omitting any of the essentials, the text traces the main currents of literary Spain and passes dispassionate judgment upon the outstanding authors and works.

It is no mean feat to produce a readable history of Spanish literature which will enlighten and interest the novice, and the present volume stands almost alone in its field. With the exception of Fitzmaurice-Kelley, whose so-called *Primer* is by no means a book for beginners, no mature scholar has until now undertaken such a work in English. Professor Northup has not always the facility of expression of his illustrious predecessor, but he has the sound pedagogical sense to "omit courageously."

It is inevitable that in a work covering so large a field certain portions should be superior to others. The author seems to the reviewer to be at his best in the chapters on the Renaissance and on Cervantes. The paragraphs on Santa Teresa are excellent, as are also those on Valle-Inclán.

It is inevitable, too, that in such a work a few misleading statements and a few errors should appear. Thus, the first part of the assertion (p. 269) that "Lope's great mistake was in subordinating plot to character, making the *comedia* so largely a drama of intrigue" is a slip of the pen that needs transposing. Pereda's *La leña* is, of course, not a "preachment against emigration" (p. 369), but a piece of propaganda against conscription. Galdós' *Episodios nacionales* number forty-six, not fifty-six (p. 371), and Fernán Caballero's *Obras completas* fill seventeen (1893-1914), not twelve volumes ("Bibliography," p. 381). *La casa de la Troya* might, perhaps, be better omitted from the list of the "best pieces" of Linares Rivas (p. 427), since it is only the dramatization of Pérez Lugín's novel of the same name. *La muela del Rey Farfán* (p. 429) should be credited to its rightful authors, the brothers Quintero, rather than to Martínez Sierra. And Dickens might well be included among the writers who have influenced Pío Baroja (p. 430).

It is very evident that in the construction of the book the author has given the principles of pedagogy the right of way. It is, therefore, surprising to find such lapses from them as: (1) the inconsistent use of Spanish and English terms (Navarra, p. 5, but Castile, p. 7; Catalonia, p. 7, but Cataluña, p. 98; Alfonso el Sabio, p. 21, but John II, p. 21; Isabel, pp. 13 and 21, but Isabella, p. 120, *et al.*; Fernando, p. 13, but Ferdinand, p. 124; Rodrigo, p. 11, but Roderick, p. 30; Infanta Juana, p. 153, but Prince John, p. 153, etc.; (2) the failure to define terms the first time that they are used (*fabliaux*, p. 88, is

defined on page 103, etc.), or to define them at all (*villanescas*, p. 98; *decires*, p. 111, etc.); or (3) the analysis of a work whose author is still to be discussed (*Persiles y Sigismunda*, p. 158, and Cervantes, pp. 243-62). Occasionally, too, Professor Northup's own familiarity with his subject-matter makes him use a name or an expression which will raise such legitimate questions in the beginner's mind as: Who was Pelayo (p. 11)? Who was Cañete (p. 162)? What is the NBAE (p. 93)? (The BAE was defined in a footnote on page 67.) What were the *barbas* of the later comedy (p. 164)? If the "rough drafts" of Cervantes' *novelas* are only copies (p. 254), how does one know that the corrections appearing on them were not the work of the copyist?

The following misprints need correction: *for* deafricization (p. 3, 11, 10-11) *read* deafricization; *for* matches (22, 15) *read* marches; *for* pretention (91, 4) *read* pretension; *for* Aquitania (97, 18) *read* Aquitania; *for* hombruna (103, 24) *read* hombrona; *for* de (113, 13) *read* do; *for* paladines (151, 15) *read* paladins; *for* Mozo (160, 14) *read* mozo; *for* 1824 (200, 21) *read* 1624; *for* Abenámér (217, 26) *read* Abenámár; *for* Franca (308, 32) *read* Frauca; *for* payed (404, 6) *read* paid; *for* metaphores (435, 6) *read* metaphors. *Omit* as (440, 3) *and* and (440, 20).

As has already been implied, the book fills a long-felt want and will surely be warmly welcomed by teachers and students alike.

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Diccionario de la Lengua Española, published by the Royal Spanish Academy, Madrid, 1925. xxii+1276 pages (3 columns to the page).

This is the fifteenth edition of the *Dictionary of the Royal Spanish Academy*. It is not so large as the first edition, known as the *Diccionario de Autoridades*, which appeared in six large volumes in the years 1726-39, but it is larger than any that has been published since the first edition, and it contains more words than any other.

Perhaps the most noticeable fact in connection with the new dictionary is the change of title from *Diccionario de la lengua castellana* to *Diccionario de la lengua española*. The reasons for making this change are given in the following words which appear in the *Advertencia*:

Como consecuencia de esta mayor atención consagrada a las múltiples regiones lingüísticas, aragonesa, leonesa e hispanoamericana, que integran nuestra lengua literaria y culta, el nuevo Diccionario adopta el nombre de "lengua española" en vez del de "castellana" que antes estampó en sus portadas. La Academia, ya desde el prólogo de su primer *Diccionario* empleó indistintamente las dos denominaciones de lengua castellana y española, en lo cual no hacía más que atenerse al antiguo uso de nuestros autores clásicos, que también daban ambos calificativos a la lengua literaria principal de la Península. Al preferir ahora uno de los nombres, que responde mejor a la nueva orientación seguida, la Academia no desecha en modo alguno el otro, ni excluye de igual denomina-

ción a ninguna de las otras lenguas que se hablan en España, las cuales son ciertamente "españolas," aunque no sean "el español" por antonomasia.

There are many words in the new dictionary that are not found in the earlier editions. The *Dictionary* of the Academy has always been selective. It does not admit to its pages all words that are used by Spaniards, but, in the main, only those that are used by educated people and which are therefore considered worthy to appear in print. In the new edition, the Academy has undertaken to include most words that are in common use among educated people wherever Spanish is spoken. Among these words are many technical terms, the use of which is not limited to professional men.

The Academy has also admitted a large number of regional words. These are words that are used by educated people in some Spanish province or other, or in some Spanish-American country, even though such words are not in common use in all the provinces or countries of Spanish speech. The reasons given for admitting these words are interesting:

El provincialismo de España encierra una riqueza léxica de inapreciable valor, porque conserva viva gran porción de vocablos pertenecientes al antiguo fondo patrimonial de nuestro idioma. Y por su parte, el americanismo sabido es cuántas voces hispánicas atesora que en la Península han caído en desuso total o parcial, mientras en América siguen viviendo con admirable arraigo. Cuán mal conocidos son todavía estos dos provincialismos europeo y americano lo muestra el caso de que la Academia en el curso de su labor se ha encontrado a menudo con voces que se le proponían a título de americanismo y que las hallaba a la vez comprobadas también como usuales hoy día en una ó en varias regiones de España; así el *Diccionario* llegó a admitir como de uso general muchos vocablos que se le ofrecían a primera vista como de uso restringido a una región.

Esperamos que esta atención consagrada a los americanismos sea una de las principales ventajas que se aprecien en este *Diccionario* respecto de los anteriores. En él se han acogido ante todo las voces y acepciones americanas que designan cosas peculiares de América: animales, plantas, costumbres, etc., y se ha atendido asimismo a aquellas voces que, aunque tengan su correspondiente en la Península, están difundidas por varios países del otro continente. Para esta tarea, la Academia, falta de información propia, hubo de atenerse casi sólo a los vocabularios de americanismos que andan impresos; al seguirlos, sin duda habrá cometido errores, mas espera que las Academias Correspondientes que allá están constituidas puedan ayudarle a enmendarlos en las ediciones futuras.

In the earlier editions of the *Dictionary* of the Academy the etymology of words has not been above criticism. In the fifteenth edition there is a vast improvement in this respect, due doubtless to the erudition of D. Ramón Menéndez Pidal.

In the introductory pages of its dictionary, the Academy gives not only the names of its thirty-six *académicos de número*, but also those of its *académicos correspondientes* in Spain, in Spanish America, and in other countries. The members of the Academies of Colombia, Ecuador, Mexico, San Salvador, Venezuela, Chile, Peru, Guatemala, Argentina, Costa Rica, Uruguay, and the Philippines (the names appear in this order) are ex officio *académicos correspondientes* of the Royal Spanish Academy.

In countries other than those of Spanish speech there are forty *académicos correspondientes*. Of these, fifteen are residents of the United States, namely: Archer M. Huntington, John D. Fitz-Gerald, Charles C. Marden, Hugo Albert Rennert, Karl Pietsch, J. D. M. Ford, John Rice Chandler, Elijah Clarence Hills, Juan C. Cebrián, E. J. Molera, Aurelio M. Espinosa, Henry Roseman Lang, Rudolph Schevill, J. P. Wickersham Crawford, and J. D. Rickard.

Taken all in all the new dictionary is an excellent work and one that every hispanist and every library will wish to possess.

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Spanish Grail Fragments, Volume II: Commentary, edited by Karl Pietsch. Chicago: The University of Chicago Press, 1925. xiv+256 pages.

In *HISPANIA* for May of the present year, pages 206-208, I reviewed briefly *Part I: Texts*, which appeared in 1924. *Volume II: Commentary*, fulfils all our expectations. It is the work of a painstaking scholar who is an authority on Old Spanish grammar, especially syntax. The numerous grammatical references and cross references involve details that tax the patient labors of most scholars. In general we might say that this volume of Dr. Pietsch's publication is a work of grammatical erudition similar to Tobler's *Vermischte Beiträge zur französischen Grammatik*. The work of Pietsch is, of course, based on a single text, but there are numerous references to other Old Spanish texts, so that it is only just to state that it is a treatise on Old Spanish syntax.

In this brief notice I shall not enter into a discussion of any of the syntactical problems involved. In some cases I do not agree with my distinguished teacher, but these cases are of little importance. The work as a whole will remain as an authoritative treatise on Old Spanish syntax despite any criticism that may come from the most religious critic. Although here and there phonetic problems are discussed, the commentary deals principally with syntax. The work of Dr. Pietsch does not pretend to compare, therefore, with such a complete historical, phonological, morphological, syntactical, and lexicographic commentary as Menéndez Pidal's monumental *Cantar de Mio Cid*.

The index to the notes of the *Commentary* is incomplete.

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BIBLIOGRAPHY

II. PEDAGOGICAL JOURNALS

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2, April.—M. A. Gilbert, "Short Exploratory Course in French" (Outline and Bibliography). J. W. Johnson, "A Study of 4,300 Grades in Spanish." O. M. Johnston, "Opportunities for Teaching Literature in Reading Courses in Foreign Languages." R. H. Fife, "California and the Modern Foreign Language Study." H. R. Brush, "Some European Snapshots." A. M. Espinosa, "Spanish Folklore in the United States" (The southwestern United States offers a rich field, as yet untitled, for the folklorist). W. L. Schwartz, "Quarterly French Book-Letter." C. D. Chamberlin, "The Cleveland Plan for Teaching Modern Languages."

The Modern Language Journal, IX, 1, Oct. 1924.—J. P. W. Crawford, "The Modern Foreign Language Investigation" (An account of the genesis of this important undertaking with a preliminary statement of its aims and scope). J. Moreno-Lacalle, "The Review Lesson in Language Teaching." W. H. Scheffley, "The Fourth Centenary of Ronsard." A. Green, "Present Status of Italian in Colleges and Universities" (A careful survey of the colleges and universities offering Italian shows a gradual increase in interest and a present enrollment of 3,451). J. T. Hatfield, "The Approach to Lyric Poetry" (Pleads for some protection against the wave of materialism that is drowning out the humanities in our colleges). J. L. Borgerhoff reviews *Children's French*, by H. Søltoft and A. W. Ballard, and *Exercices Français Oraux et Écrits*, by M. S. Pargment. C. E. Anibal reviews *Cuentos y Leyendas*, by E. C. Hills and J. Cano. O. Müller reviews *Eighteenth Century French Readings*, by A. Schinz. E. H. Sehr reviews *Deutsche Syntax*, by O. Behaghel. B. M. Woodbridge reviews L. Cardon and R. B. Michel's edition of Henry Bordeaux's *La Maison*.

2, Nov.—F. C. Tarr, "Some Characteristic Uses of the Noun Clause in Modern Spanish." S. Hubman, "Wastes in Modern Language Teaching." F. J. Kueny, "*Qu'est-ce qui*" et "*Qui est-ce qui*." L. Blayney, "German Literature and Liberalized Scholarship" (The writer finds a "swelling chorus of protest . . . from both outside as well as inside college walls, against a largely

mechanized and theorized education for citizenship." One way of meeting this protest is to broaden and humanize modern language instruction, by shifting some of the emphasis from technical specialization into more liberal, interpretive channels. The point is well taken. One ventures to doubt if it should be carried so far as to study German literature in English translations rather than in the original). C. Stocker, "The Speech-Tune of Minor Enumeration; A Study in French Tonetics." G. R. Havens reviews *The Classical Movement in French Literature*, by H. F. Stewart and Arthur Tilley. C. E. Young reviews H. A. Smith and H. M. Langer's edition of Brieux' *Blanchette*. B. M. Woodbridge reviews *Le Français Classique*, by G. Cayron. C. R. Hoechst reviews E. O. Wooley's *French Reader for Beginners*. H. Kurz reviews *Beginners' French*, by C. Holzwarth and W. R. Price, in collaboration with J. Squair (corrections).

3, Dec.—J. L. Russo, "The Study of Modern Languages in Our Colleges" (Statistics as to enrollments in French, German, Italian, and Spanish from 1920 to 1924). J. Warshaw, "Automatic Reactions in Practical Foreign Language Work" (Suggests a person-time sequence for the verbs and a selective limitation of the grammatical points stressed in order to acquire by repetition the automatic habit-reactions necessary if the student is to use the spoken language). S. Hubman, "The Business of Getting a Vocabulary." E. H. Wilkins, "Suggestions as to Method in Making a Vocabulary" (for the textbook editor). J. P. W. Crawford, "Anatole France" (a sympathetic and suggestive appreciation of the dead master). M. D. Leiper reviews *Pathelin et autres pièces* by M. Dondo. H. A. Holmes reviews L. A. Wilkins' *Antología de cuentos Americanos*. A. Schinz reviews *Les Techniques de la Critique et de l'Histoire Littéraires en Littérature Française Moderne* by G. Rudler. W. L. Fichter reviews *Historia de España* by M. Romera-Navarro. H. Harvitt reviews M. Bowler's *Stories by Contemporary French Novelists*.

4, Jan. 1925.—R. H. Fife, "Recent Progress in the Modern Foreign Language Study" (Modern language teachers should hold themselves in readiness to cooperate in this important and complex task). P. H. Churchman, "Courses for Beginners" (a useful discussion of objectives and methods). R. S. Rose, "The Patriotism of Quevedo" (Quevedo's significance has been generally overlooked. He is essentially a great reformer, animated by the highest sentiments of patriotism and love of country). E. B. Williams, "The Teaching of Scientific French, German, and Spanish in the Engineering Schools of the United States." F. J. Kueny, "Des Boeufs, ou Les Boeufs." J. T. Allin reviews *Voici la France*, by M. Clément and T. Macirone. E. A. Dawson reviews *Conteurs Français d'aujourd'hui* by R. Michaud. D. R. Maddox reviews *Contes des Provinces*. D. H. Carnahan reviews L. Cardon's edition of Brieux's *La robe rouge*.

5, Feb.—A. de Salvio, "A Few Words of Warning and Exhortation" (Modern language teachers and all other persons concerned with humane culture are urged to rally to the support of their convictions in the face of attacks from pedagogical "experts," vocational training enthusiasts, and other "reformers"). J. A. Hess, "Two Problems in French Syntax." C. H. Handschin, "Values and Kinds of Examinations." P. Hagboldt, "Experimenting with First-Year College German." W. Wadepuhl, "Advanced Modern Language Teaching in the Chicago Public High Schools" (Points out the disadvantages of combining,

e.g., the sixth and seventh semesters of a foreign language into a single class, a practice common in the Chicago high schools). H. Kurz reviews *French Composition and Grammar Drill*, by W. E. Knickerbocker. A. A. Shapiro reviews A. Coester's *An Anthology of the Modernista Movement in Spanish America*. J. L. Russo reviews K. McKenzie's edition of Pellico's *Le mie prigioni*. G. R. Daulton reviews *A French Grammar*, by E. F. Hacker. G. I. Dale reviews E. H. Hespelt and P. R. Sanjurjo's edition of Marquina's *En Flandes se ha puesto el sol*. G. W. Umphrey reviews *Argentine Literature*, by S. E. Leavitt.

6, March.—J. J. Jusserand, "A Message to Smith College." R. H. Fife, "Preliminary Report on the Modern Foreign Language Study." P. Hagboldt, "An Experiment on Reading Known Material in Beginners' Classes" (The experiment proves conclusively that students welcome enthusiastically the substitution of known material—i.e., that perfectly familiar to them in their own language—for unknown, and seems to indicate that the results are better). W. A. Beardsley, "Don Miguel: A World-Quixote" (An interesting and useful analysis of Unamuno's position in the world of ideas and of letters). E. J. Kunze, "The Value of the Presentation of Plays in Modern Language Work." W. C. Decker, "Oral and Aural Tests as Integral Parts of the Regent's Examination." R. K. Spaulding, "Conocer que" (Ramsey is in error in saying that *conocer* . . . is never followed by *que* and a verb; examples). W. K. Jones, "Straw Votes and Graduate Schools." J. M. Osma reviews *The Elements of Spanish*, by J. Warshaw and R. H. Bonilla (corrections). D. L. Buffum reviews *Anatole France, Representative Stories*, ed. by G. N. Henning (corrections). J. P. W. C. reviews Villegas' *El Abencerraje, La Historia de Abindarráz y la hermosa Jarifa*. R. Hardré reviews *Histoire de la Littérature française contemporaine*, by R. Lalou. W. L. Schwartz reviews *A Handbook of French Correspondence*, by J. Chéron and E. M. Schrenk. C. Barja reviews Tamayo's *Un drama nuevo*, ed. by R. T. House and K. C. Kaufman. W. H. Shelton reviews *First Two Years of French*, by H. F. Micoleau and H. H. McLellan. B. M. Woodbridge reviews Augier's *Maitre Guérin*, ed. by C. F. Zeck. W. K. Jones reviews the Quinteros' *Las de Cain*, ed. by Lamb and Willey. H. M. True reviews *Contes Gais*, by E. B. de Sauzé.

7, April.—J. D. Fitz-Gerald, "Modern Foreign Languages: Their Importance to American Citizens" (A well-considered and comprehensive statement of the significance for Americans of the three great, modern foreign languages—French, German, and Spanish—not Italian? Nearly unique in that the writer knows the three fields and grinds no axe). A. Coleman, "American Students and French Universities." B. Q. Morgan, "The Chicago M. L. T. Adopts a German Vocabulary." C. Broome, "Cross-Word Puzzles for Spanish Classes." F. J. Kueny, "*Naquit-il*" ou "*Est-il Né*?" C. E. Young reviews *Intermediate French*, by A. Coleman. E. R. Sims reviews Galdós' *La loca de la casa*, ed. by J. Warshaw. S. G. Morley reviews H. Thomas' edition of *La Estrella de Sevilla*. J. M. Carrière reviews *Les petits oiseaux*. C. Barja reviews Madariaga's *Señalanzas literarias contemporáneas*. W. I. Crowley reviews *A Beginner's Spanish Grammar*, by A. D. Shapiro.

8, May.—G. Oscar Russell, "Silent Reading" (An interesting series of experiments resulting in a seemingly satisfactory test for measuring a student's

ability to read silently a foreign language). W. Wadepuhl, "Elementary German in the Colleges." O. F. Bond, "The Organization and Use of a Departmental Reading Collection in the Modern Languages" ("It is advisable to make accessible to the first-year modern language student at the college level a carefully chosen reading collection of from 800 to 1,000 volumes for French, Spanish, and German, wide in range of subject-matter and as highly representative and authoritative in character as possible . . . "). R. C. Williams, "A Bibliographical Note on the Fourth Centenary of Ronsard." B. Q. Morgan and J. Van Horne, "Bibliography of Modern Language Methodology in America for 1924." M. Smith, "The Vieux Colombier and the Contemporary French Theater." E. M. Grant reviews *The Elements of French*, by O. H. Moore and J. T. Allin (corrections). P. R. Sanjurjo reviews *Elementary Spanish Grammar*, by A. Hamilton and J. Van Horne. M. H. Davis reviews *First Spanish Reader*, by E. W. Olmsted and E. H. Sirich. R. Altrocchi reviews Professor Grandgent's *Discourses on Dante*. L. M. Levin reviews *Students' Handbook of French Pronunciation*, by C. E. Cousins and C. F. Ward. J. M. Carrière reviews *The Evolution of French Canada*, by J. C. Bracq. D. Rubio reviews *Un Viaje a Sud América*, by C. F. McHale.

Modern Languages, VI, 1, Oct. 1924.—L'Abbé Millet, "L'Abbé Rousselot: L'Homme et L'Oeuvre." M. Schmidt, "Modern Language Teaching in Hungary." A. W. Pegrum, "The Advanced Course in a Modern Language" (Outline and syllabus). E. Benson, "The Advertising Method of Teaching" (Suggestion for teaching the rules of grammar by means of prominently exposed posters).

2, Dec.—H. E. Moore, "Not Enough Method" ("We have to develop a technique for enlisting in our task a wider range of mentality than the conscious. . . . We need much experiment in creating methods for extending our teaching beyond the zone of perspiration [*sic*] into the ultraconscious"). H. B. L. Hughes, "Modern Sardinian Writers." G. V. Lohan, "Glimpses of the Roumanian Language."

3 and 4, Feb. 1925.—E. Barker, "Classical and Modern Languages." E. C. Gardner, "The Arthurian Legend in Italian Literature."

6, June.—G. H. Sander, "On the Present State of Modern Language Teaching in Germany."

The Classical Journal, XX, 1, Oct. 1924.—A. G. Sanders, "The Classics and the Teacher of Modern Languages" (A plea for sympathy and harmony between teachers of the older and younger humanities).

9, June 1925.—A. W. Hodgman, "The Correlation of Latin and French" (A brief summary of some of the simpler rules of French phonology).

School and Society, XX, 510, Oct. 4, 1924.—C. E. Seashore, "The Academic Status of Spanish" (Objects to Spanish as a first language).

512, Oct. 18.—C. H. Handschin, "The Survey of Modern Language Teaching in the United States and Canada."

516, Nov. 15.—O. K. Boring; C. H. Ibershoff, "The Academic Status of Spanish" (Refutation of and favorable comment respectively upon the article by C. E. Seashore in the issue of Oct. 4).

517, Nov. 22.—Juan Cano, "The Academic Status of Spanish" (Further refutation of Dean Seashore).

519, Dec. 6.—A. M. Twigg, "A New French Vocabulary Test."

521, Dec. 20.—E. Goggio, "The Cultural Value of Italian."

522, Dec. 27.—T. H. Briggs, "Spanish in High Schools" (Unfriendly comment characterized by ignorance of the subject discussed, e.g. "[In literature] Cervantes, Calderon, Echequeray (*sic*) and Ibanez (*sic*) occur to everyone; but who else? . . . There is an unjustified and unjustifiable popular identification of the study of foreign language, modern or ancient, with education.").

XXI, 523, Jan. 3, 1925.—G. R. Hesse, "A Plea for Spanish" (Further refutation of Dean Seashore).

524, Jan. 10.—W. R. Long, "The Academic Status of Spanish" ("Entire freedom of choice should be offered to all the American boys and girls who wish to study a foreign language. From all points of view except that of an old-fashioned graduate school dean, Spanish must be held second to none in importance.")

531, Feb. 28.—O. H. Werner, "The Trend in the Study of Foreign Languages in American High Schools" (A careful analysis of enrollment figures since 1895 and of college entrance requirements since 1890).

532, Mar. 7.—R. E. House, "The Academic Status of Spanish" (Contains an admirably objective analysis of the fallacies in Dean Seashore's article, together with an unbiased evaluation of the respective claims of the three major modern languages to curricular recognition).

533, Mar. 14.—A. Coleman, "The Modern Foreign Language Study" (Presents the aims and purposes of this important undertaking and a summary of its historical antecedents).

534, Mar. 21.—C. D. Snow, "The Usefulness of Spanish in Commerce." C. L. Chandler, "Spanish and Trade with Latin America."

545, June 6.—W. R. Shepherd, "The Teaching of Things Spanish" (A historian calls attention to the significance for Americans of Spanish culture and the Spanish language, and points out the reasons for some of the prejudices against both. Should be read by both the friends and the enemies of Spanish).

553, Aug. 1.—W. R. Price, "Foreign Languages in the High Schools of the State of New York."

Education, XIV, 5, Jan. 1925.—W. H. Worrell, "Speaking with Tongues."

6, Feb.—F. D. Cheydeur, "Shall We Employ the Direct Method in Modern Language Teaching?" (The writer first reviews the lectures of Mr. H. E. Moore on the Direct Method, given at the University of Chicago and elsewhere in the summer of 1924, after which he decides in favor of the eclectic method as best adapted to the needs of American schools and colleges).

7, March.—A. A. Shapiro, "The Place of English in Foreign Language Work" (Comment upon the quality of English used by students in modern language classes, with examples and some discussion of causes. A closer correlation of work in English and the modern languages is the remedy).

The School Review, XXXII, 7, Sept. 1924.—O. F. Bond reviews L. and A. Cardon's edition of *Les Misérables*.

8, Oct.—M. Ellis reviews *First Two Years of French*, by H. F. Micoleau and H. McLellan.

XXXIII, 1, Jan. 1925.—O. F. Bond reviews *Lectures pour tous*, by H. Kurz.

2, Feb.—C. Ryan reviews *Un Viaje a Sud América*, by C. F. McHale.

3, March.—O. F. Bond reviews S. G. Patterson's *Intermediate French Prose Composition and Conversation Builder*.

4, April.—J. C. Ransmeier reviews *Elementary Spanish Grammar*, by A. Hamilton and J. Van Horne.

5, May.—R. H. Fife, "The Modern Foreign Language Study."

6, June.—O. F. Bond reviews *A French Composition*, by U. T. Holmes.

Educational Review, 68, 3, Oct. 1924.—C. E. Castañeda, "The Educational Revolution in Mexico." E. C. Mears, "Aids to Teaching International Trade."

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